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57 & 58: X-O TAKES ON TWO NEW VILLAINS.
THE ADVENTURES OF A SAVAGE BARBARIAN WITH THE WORLD'S MOST POWERFUL WEAPON.
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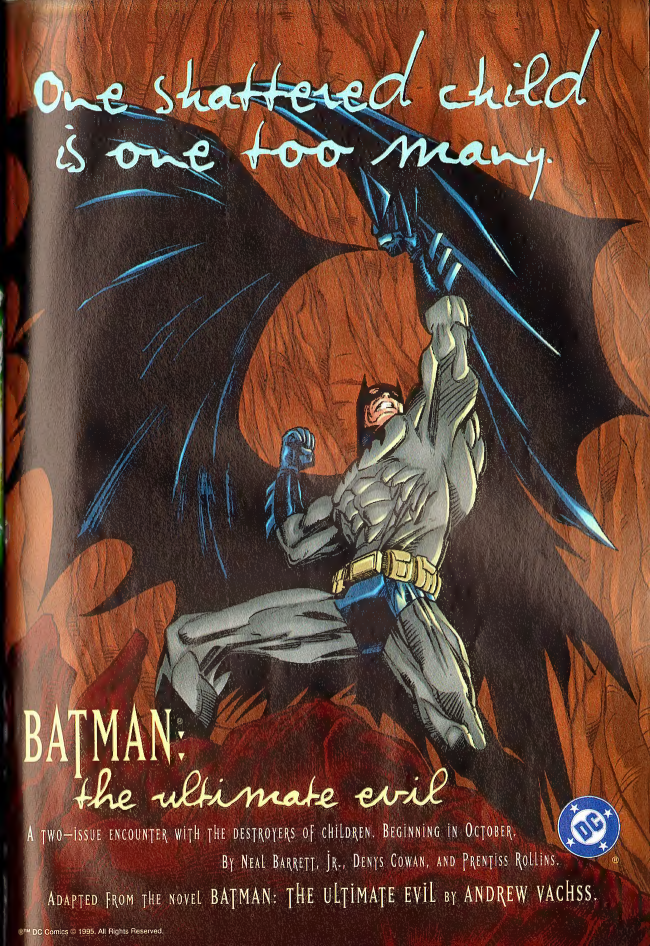
One shattered child is one too many.
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A two-issue encounter with the destroyers of children. Beginning in October.
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Adapted from the novel BATMAN: THE ULTIMATE EVIL by ANDREW VACHSS.

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PARADISE FOUND...

...OR PARADISE LOST?
MAGIC The Gathering™
HOMELANDS™
Prestige Format Comic
Nothing is what it seems in the mystical world of Homelands.
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• Includes one of three rare and powerful cards from the Homelands expansion set
Unlock the Mysterious World of Homelands.
Wizards
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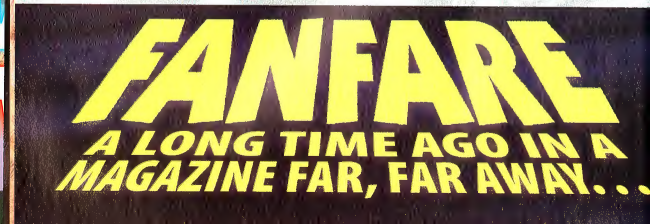

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STAR WARS
HEIR TO THE EMPIRE
Cover Painted by Mathieu Lauffray

ALIENS Cover
by Bernie Wrightson

Use the fork, Luke!

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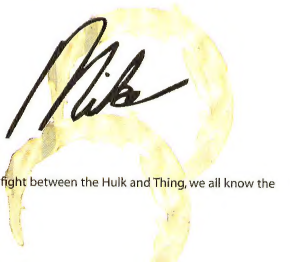
Let's get ready to rummmmmmmble!

The other day a friend and I were talking about collecting. As we were talking, the subject got around to why we started collecting in the first place. He and I are both hard core collectors (we collect everything from toys to watches) and we each have a ton of tales about "finds" and "earth shaking comic stories," but the common thread running through the conversation was the idea that being a collector of comics was the best occupation in the world. I became interested in collecting (primarily comics) at age 9, after a friend showed me some books he had picked up at a local drug store. I sat in awe as I read the latest issue of **Batman**. I couldn't believe it, all this adventure and action for only 25 cents! But it wasn't just that. These adventures I shared with Batman, I also shared with millions of other kids. Just think, how many times have you walked into a comic shop, heard part of a conversation (who would really win in a fight between the Hulk and Thing), and could immediately join in? That's the beauty of comics! Not only does each comic story mean something to each of us, but it allows us to have common thread with other collectors. You may not know one person in the comic shop, but start discussing the latest **Sin City** with the owner and other collectors are sure to jump in. So now you're saying, "Yeah, so, what's you're point?" Well, the point is that comics are to be read, enjoyed, and shared with others. Not put away and discussed in hush tones at the local mall. Enjoy comics and the comics industry! I mean, isn't that why we're here?

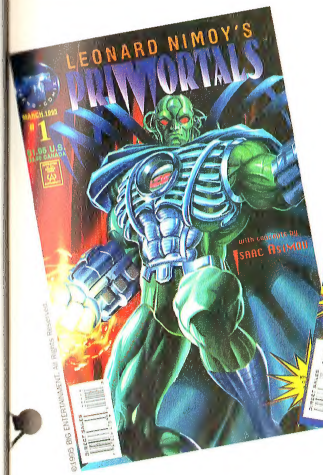
LETTER FROM A EDITOR



PS By the way, in a fight between the Hulk and Thing, we all know the Hulk would win…

Tuesday November 1994

8



Tekno-Comix Launched!

1994	NOVEMBER					1994
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27	28	29	30			

TEKNO

THE FACTS UP FRONT

A brief look at the personalities, things, & events that make up the world we call comics...

DC vs. Marvel!!!

You decide the outcome!

CLASH OF THE TITANS: The long awaited **DC/Marvel** crossover will make up a four issue, co-published mini-series that answers the question: "Who would win if...?"

Dreamt of by ages and ages of fans, now it's actually happening. **DC Versus Marvel/Marvel Versus DC** make up a four-issue, co-published mini-series from these industry rivals in which our favorite characters face off against one another, perhaps settling once and for all the oft asked question "Who would win if... ?"

This is the first all-out, full-scale, total meeting of the DC and Marvel universes," DC said in their press release. "[It's] a cosmic tale of worlds colliding, realities intertwining, and heroes clashing across a dozen fronts!"

Though they've teamed their heroes and villains before, such as in **Superman vs. Spider-man** and **X-Men/Teen Titans** and the recent **Darkseid/Galactus**, nothing like this has been attempted by the two companies. Furthermore, they're providing the fans a way to get involved through their local retailers.

The story begins when two long-feuding entities start a deadly game between their pawns, the DC and Marvel characters. It's Flash vs. Quicksilver, Thor vs. Shazam!, Robin vs. Jubilee, Sub-mariner vs. Aquaman, Green Lantern vs. Silver Surfer, and Elektra vs. Catwoman in the early rounds.

Then, as things heat up, it's Batman vs. Captain America, Hulk vs. Superman, Superboy vs. Spider-Man, Wolverine vs. Lobo, and Wonder Woman vs. Storm in the Main Event.

The outcome of these battles, though, is left to the readers. Comic book specialty shops will receive supplies from DC and Marvel which will enable fans to cast their votes prior to the third issue of the mini-series and decide who wins and who loses. Each issue will retail for $3.95 and be 48 pages. A 16-page preview comic should be available in November.

The art team will consist of Dan Jurgens and Claudio Castellini, pencillers, and Josef Rubinstein and Paul Neary, inkers, on each of the four issues. Ron Marz, who is also writing the upcoming **Green Lantern/Silver Surfer**, will write #1 and #3, and Peter David will write #2 and #4. **DC Versus Marvel** #1 and #4 will be offered by DC. **Marvel Versus DC** #2 and #3 will be offered by Marvel.

In addition to the comics, SkyBox and Fleer are producing two card sets. The first, **DC Versus Marvel**, will ship December 13, the same time as the first issue of the series. The second set should ship in February.

Marvel and DC will both offer posters featuring the confrontations. ■

Tuesday May 1995

2

A universe lost,
a wheel of many worlds
& Mr. Henry Phage

1995	MAY					1995
S	M	T	W	T	F	S
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28	29	30	31			

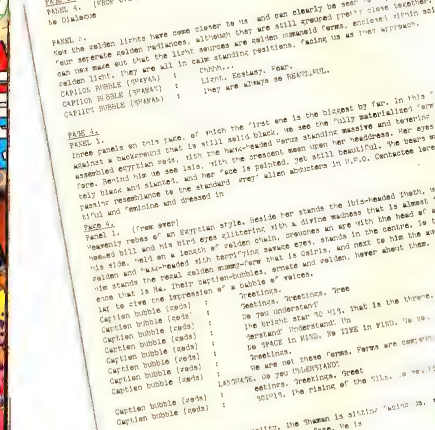
TEKNO

ShadowHawks of Legend

Moore, Busiek, Leialoha, Hotz, Sakai, Fry, Smith, and Valentino meet the mysteries of the past.

We've mentioned it before, but let this be clear... be prepared for **ShadowHawks of Legend.** ShadowHawk as we've known him is dead, but this is going to be the biggest book yet from Jim Valentino at Image Comics. Alan Moore and Steve Leialoha introduce us to the ShadowHawk of ancient Egypt. Blarney filled Beau Smith and Valentino take us for a wild ride with the ShadowHawk of the old West, and Stan Sakai (**Usagi Yojimbo**) and James Fry present "Samurai ShadowHawk." From the stunning cover by Peter Bollinger to the framing

LEGENDS IN THE MAKING: Samples (top and bottom) of Peter Bollinger's work. The art will be featured on the cover the Prestige format **ShadowHawks of Legend** with story (sample script page at left) by Alan Moore.



sequence by Kurt Busiek and Kyle Hotz, this Prestige format book will make you think more than twice about ShadowHawk.

Take a look at this page of Alan Moore's script and some of the cover work by Peter Bollinger and you'll know why we're excited about **ShadowHawks of Legend**

Tuesday
June
1995

20

Tekno-Comix: The Second Wave!

1995			JUNE			1995
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25	26	27	28	29	30	

TEKNO

TEKNO-COMIX
FIRST
ANNIVERSARY

Wednesday November 1995

8

Tekno-Comix:
BOOKED SOLID!

1995	NOVEMBER					1995
S	M	T	W	T	F	S
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TEKNO

Sotheby's goes MAD about MAD!

"Mad about **Mad**" is the theme for the October 20, 1995 auction at Southeby's New York. Various pieces of cover and interior art from **Mad**'s incomparable history go up for sale at this auction following an exhibition which runs October 14-19. Included on the list of items up for grabs are works by Harvey Kurtzman, Joe Orlando, Jack Davis, Kelly Freas, Dave Berg, Al Jaffee, Mort Drucker, Sergio Aragones, and Don Martin, among others.

This collection offers a wide spectrum of humor and some of the finest work available from these artists. The samples here on our pages represent only a smattering of the great pieces available in this auction. If we had a lot of money, this is where we'd be spending it! ■

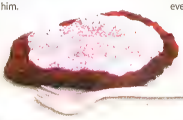
I'M NOT CRAZY, I'M JUST MAD: Sotheby's is preparing to auction original art pieces that ran in **MAD Magazine.** Among the works on sale are: (left) **Alien** cover (**MAD** #268, January 1987) by Will Elder and Harvey Kurtzman and (bottom) "Star Roars," a seven page story from **MAD** #196, January 1987, by Harry North.

Hey. Cue me in. . . How do we tell the GOOD GUYS from the BAD GUYS around here anyway?!
Simple! The WHITES are BAD! The BLACKS are GOOD!
Where'd they get that idea from, Ganoome Sajo the ruler of Mars?
No. Muhammad Ali, ruler of Earth!
If us BAD guys are in WHITE, and the GOOD guys are in BLACK . . . what's our Leader doing dressed in Black . . .?
You may not believe this, but he hasn't changed his costume in 20 years! It started OUT white, but with all his dirty work . . .
You are now in my power, Princess Laidup! Return the plans you stole, and I'll make it worth your while!
You can't bribe me, Zader! You forget, I'm fearless and honest and decent and incorruptible!
Come on! Where are the plans?
If you must know, I gave them to a pair of robots!
You B
them
a pair
ROBO
I
neve
said
I wa
SMAR

Chicken fried Gemstone

It all started when the guys from Dallas-based Midnight Press said they loved seeing their hot look, **Alister the Slayer** #1 (remember the fantastic Bons cover?) in **FAN**. At the San Diego Comic Con they made the mistake of asking Associate Editor J.C. Vaughn, an expatriot Texan himself (by way of Pittsburgh), if they could do anything for him.

Desperate for some real home cooking (by way of Pittsburgh), he joked that he was trying for a Chicken Fried Steak the size of Texas. What he had a taste for was that. Unfortunately, Chicken Fried Steaks are not a couple, but a bunch of steaks (enough for the whole office and then some) and the appropriate gravy arrived on dry ice via FedEx.



Downstairs, in the basement of the mighty Gemstone fortress, there's a restaurant where many of our employees eat lunch (and dinner on those evenings when we're pulling all-nighters to get **FAN** to you). The Emerald City Cafe is run by Trent and Myeong Chin (pictured above right), who the now-desperate Vaughn begged to prepare the meal. They were kind enough to do so (or maybe they just wanted him to stop crying).

In the end, the Chicken Fried Steaks were delicious, **Alister the Slayer** #1 was a fun read and everyone went back to the office to play with the leftover dry ice.

Thanks, Midnight guys, for a wonderful meal! Anyone else wishing to schmooze is encouraged to send for our free Want List.

Texans take note, Copy Editor/Staff Writer Benn Ray loves Shiner Bock, the beer of champions. Hint, hint, hint...

Beedeep! Beep! Tweet!
TRANSLATION If we're both robots, (...we look talk ...so different?
Because I happen to be a magnificent articulate golden Adonis, and you're a saved-off, incoherent stupid sack of bolts!
Beedeep! Beep!
TRANSLATION I know there had to be a scientific reason for it!
Goodness gracious, this planet simply screams for some Je ne sais quoi in the way of decor! Still, in some ways, it's a very table Shangri-La! Take my hand, Bar Stool. I'm a stranger in paradise
Beedeep! Tweet!
TRANSLATION As if I don't have enough problems now I'm stuck with a fag robot!
Follow the yellow sand road! Follow the yellow sand road! Follow follow follow follow Follow the yellow sand road!
Beep! Zit! Gack!
TRANSLATION And then again there's an outside chance they may be Space Munchkins!
Hi strangers! I'm Lube Skystalker! I'm a senior at Buffoon Tech, where I major in Incredible Space Heroics!
Gracious, there couldn't be any money in THAT field!
You're telling me! That's why I'm minoring in Space Accounting! Hey, anyone ever tell you you look like an "Oscar"!?
Take a good look! With your perform ance in this film, it's as close as you'll ever get to an Academy Award!

I just luv' them variants dept.

Tucci and Silvestri celebrate "Independents" with signings and variant covers

DON'T TOUCH MY TUCCI!: Top Cow's Marc Silvestri and **Crusade's** Billy Tucci celebrate the success of their recent joint projects.

Billy Tucci, Crusade Entertainment founder and creator of **Shi**, and Marc Silvestri, **CyberForce** guru and head of Image's Top Cow Productions, celebrated their "Battle for Independents" crossover (**Cyblade/Shi** and **Shi/Cyblade**) recently at Silvestri's California head quarters. As part of the celebration, Top Cow will be offering special limited edition boxed sets of this highly-ordered crossover. There will be three versions available, similar to the recent **Gen**[13] smash hit boxed set.

The first set features all four variant covers from Image's **Cyblade/Shi** and Crusade's **Shi/Cyblade**, plus a fifth, new cover by Marc Silvestri available only as part of the set. This set will be autographed by Tucci and Silvestri, and carries a suggested retail price of $49.95.

The second set, retailing for $39.95, contains the same books, but is signed only by Silvestri, while the third, ringing up at $29.95 contains all the books, but no autographs.

A special note for you diehard **Shi** or **Cyblade** fans: For every three boxed sets ordered, retailers will receive a special editon **Cyblade/Shi** featuring the cover with the artwork from the May 1995 **Diamond Previews**. This book promises to be extra-rare, so start hunting now!

Witchblade #1/2 Debuts with FAN!

It's new, and the only way to pick it up is in **FAN** #8. What is it? It's **Witchblade** #1/2 from Image's Top Cow Productions and **Overstreet's FAN** (okay, if you read the headline you weren't that surprised. Read on anyway!). Witchblade, who made her debut in **Cyblade/Shi** and jumped into her own mini-series is the latest Marc Silvestri creation, and she is brought to life in this special edition by the artistic wizardry of Michael Turner, the artist on Witchblade's regular title

FAN #8 will be a huge Year in Review issue, featuring 350 pages of what was great in 1995 and what to look for in 1996. Also included in that issue will be a coupon to mail in for your copy of **Witchblade** #1/2. This is only the start of things, folks, but you'll slap yourself silly if you miss on this one! ■

Nintendo hits the road

Virtual Boy and SNES make stop at Gemstone

It was like a gamer's dream. Nintendo called up, said they were coming over to play and they were bringing their stuff. The folks at Nintendo had a mega-equipped, air conditioned van full of their latest technology including Virtual Boy, their new 3-D, portable gaming system.

VIRTUAL BOYS: Pricing Editor Joseph P. Rybandt and Copy Editor/Staff writer Benn Ray find out just how absorbing Nintendo's new 3-D system really

"It was cool, almost beyond cool," said Pricing Editor Joseph P. Rybandt, who was one of the first to try out the new system. "It was very absorbing."

"It's a giant leap forward in gaming technology," **FAN** Editor Michael Renegar said. "I can't wait to see what the next step will be."

Look for the Nintendo van a town near you, and look for Virtual Boy and a ton of new stuff for SNES this Christmas season.

And we get paid to do this stuff!! ■

Extreme poised to take over the World!

In what many people may consider to be a bold, unexpected move, Rob Liefeld announced the addition of Jim Valentino to the stable of stars at Extreme. "Jim will be working with us in a variety of positions," Liefeld said, "He'll be writing, editing, doing layouts, as well as managing his stable of titles at Image." Valentino's own stable of hit books include **ShadowHawk, The Alliance, The Regulators**, and **The Others**, these books will be relaunced under the Extreme banner. Liefeld goes on to talk about his history with Jim Valentino, "In times past, whenever Jim and I have collaborated on anything, the results have been spectacular. Back when we shared a studio together in our Marvel days, we turned out projects such as the **New Mutants**, **Guardians of the Galaxy** and **X-Force**." Everyone at Extreme is very happy and enthusiastic about bringing Valentino into the fold, Eric Stephenson (managing editor for Extreme) added "Jim brings an awful lot of experience and enthusiasm to the table. His skills and knowledge will be put to immediate use in working with the army of young talent that we boast here at Extreme." Jim himself sums it all up, "Extreme has built up an impressive production machine. I'm enthusiastic about the chance to take advantage of such a creative opportunity." Go get 'em slugger! ■

COMPANY NEWS

Each piece of news in this section is brewed only with water from natural mountain springs, the choicest hops and barley, and FAN's special yeast by Chett Marvin as his family has done since 1894. Bottled by James Stone.

Aardvark-Vanaheim

Who w ld da thunk it? **Cerebus** #200 will hit the stands in November. Dave Sim and Gerhard are two thirds of the way through the planned 300-issue epic. Keep on keepin' on!

Abstract Studios

Jerry Moore's **Strangers in Paradise** #8 puts Katchoo and Mrs. Parker face-to-face (finally!) and gives us the dirt on Katchoo's past.

Acclaim Comics

Bloodshot: Last Stand gives Bloodshot a taste of Mike Zeck on art. This 48-page special features Bloodshot as he finds his father, a man wanted by the FBI. ◆ **Timewalker** #0 reveals the origin of Ivar and his brothers. ◆ **Turok The Hunted** is a two-issue miniseries by Mike Grell, Mike Deodato, Jr., and Mozart Cuoto. Both issues ship in November. ◆ If you missed it, the recently released **PunX** #2 featured a hilarious rip on Scott McCloud's marvelous book, **Understanding Comics.** However, that wasn't just writer/artist Keith Giffen goofing around. McCloud actually contributed the clever black and white visuals styled after his book. If you didn't pick this up, go look for it. And while you're at it, start looking for **PunX Special** #1, due in November.

Antarctic Press

When ambulances transporting the afflicted vanish, ex-wrestler Chesty Sanchez is put on the job. Armed with the latest hi-tech weaponry, and a flatulent sidekick named Torpedo, Chesty is bound to get the job done. **Chesty Sanchez** #1 (of 3) will be unleashed in November. ◆ Also due out in November is **Fantastic Panic vol. 2** #1, the story of the simple and humble Nee, a Hero who enters into a world of powerful sorcerers and mighty warriors.

Archie Comics

World of Archie #18 features an *X-Files* parody written by C.J. Henderson and illustrated by Rex Lindsey. ◆ Celebrating the characters' 35th anniversary, **The Flintstones** #7 adapts the first episode of the long-running *Flintstones* cartoon. The cartoon first hit the airwaves in 1960

Art & Soul Comics

Marc Hempel's cool new comic, **TUG & buster** is here. Well, almost. Wait until November, but then rush out in a buying frenzy and find **TUG & buster** #1 at a comic shop near you. It's wild, wacky stuff.

BIG Entertainment/Tekno•Comix

To celebrate their first anniversary and introduce readers to titles they might not have checked out, Tekno is kicking off one heckuva deal, namely this: every Tekno comic in November comes polybagged with another Tekno title. What's more, one of ten comics will include a gold plate signed by one of the creators (Leonard Nimoy, Neil Gaiman, or Majel Barret Roddenberry). All this for the regular cover price of one comic! Yow! ◆ And remember, **Primortals: Origins** will replace **Primortals** for two months. The regular book will return in January.

Blackout Comics

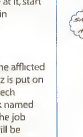
Blackout introduces **Jugular**, their new vampire book. Nell Vokes will pencil a segment written by Mike Baron for the title. This story should appear in December. ◆ **Hari Kari** #1 arrives in November.

Blazing Comics

The Spider Presents: Quiver #1 by Jason Daly and Gary Morrow should pop up in November. A woman, forced to O.D. on a KGB made psycho-active drug, winds up in the morgue, but not for long. Lots of action follows.

Boardwalk Press

In November comes what is soon to be an industry standard, **ProMotion: How Today's Creators Broke into Comics... And Their Advice to You!** This book includes interviews with over 70 artists, writers, editors, and publishers from all over the comics world—mainstream and alternative, big press and small. Included in this book is Stan Lee, Scott McCloud, Kurt Busiek, Donna Barr, Tom Lyle, Peter David, Jim Valentino, Mark Waid, Jerry Ordway, and many others. This invaluable source of information is a 170 page softcover for $14.95.



Bongo Comics

The Radioactive Man Atom-Smashing Super-Set is six issues, shrink-wrapped in one package of this amazing hero's 1000+ issue run. It'll carry a $10.95 price tag, but where else are you gonna get this kind of action? • **Simpsons** #15 allows Grampa

Simpson to make up some story about Simpsons' Mountain during the Depression.

Caliber Press

Negative Burn #29 will contain a Terry Moore sketchbook feature.

CFD Productions

Noir #2 is on its way. This crime fiction quarterly includes a new Michael Mauser story by Nick Cutti and Joe Staton, fiction by Ron Goulart and C.J. Henderson, and art by Rick Burchett, Brian Michael Bendis, and Mike Harris. Detective fans will definitely want to add this one to their lists. ◆ **Outlaw Nation** #2 features the second installment of David Quinn's and Kyle Hotz's Annie Rayne story.

Chaos! Comics

Look out **Victoria's Secret Catalog**, the **Lady Death in Lingerie** #1 signed edition slinks its way into the hearts of Chaos! fans carrying the signatures of contributors Jim Balent, Steven Hughes, Jimmy Palmiotti, Joe Quesada, and William Tucci, among others. It's limited to 3,000 copies, comes with a certificate of authenticity and its own archival-quality bag, and retails for $50.00.

Comic Book Legal Defense Fund

On Tuesday, October 31, at the Palace of Fine Arts in San Francisco, Neil Gaiman will be making his last US appearance for 1995. It is a continuation of his Guardian Angel Tour which features dramatic readings from his books as well as other stories. Dave Sim will host the evening's events. Pau Mavrides will address the crowd about his case against the California Board of Equalization on whether the original page of comic art has the same literary status as an author's manuscript. Gaiman will also be joined by the Minneapolis-based gothic folk-duo The Flash Girls. All proceeds will benefit the Comic Book Legal Defense Fund. Tickets are available through Bass tickets by calling (510) 762-BASS, or at select area comic book shops.

Comico

Comico is kicking its re-introduction into high gear this month. Among their offerings are **Elementals** #4, **Elementals Lingerie** #1, **Red Dragon** #2, a **Red Dragon** poster by Simon Bisley, and **Strike Force America** #3. They also have a signed edition of **Oblivion** #1 which is limited to 500 copies, and **Primer** #1 featuring Lady Bathory, who debuts in **FAN** #7's Elementals serial.

Cosmic Comics

Death Race 2020 #8, a **Death Race 2000** t-shirt, **Caged Heat 3000** #1, **Rock 'n' Roll High School** #2 and a **Rock 'n' Roll High School** t-shirt head ine the offerings from Roger Corman's company this month.

CPM Comics

Tim Eldred and Studio Gol conclude their story **Cyber City Part II** #2. ◆ They've also got the **Project A-KO 2** graphic novel finally out from under the wraps.

Crusade Entertainment

The Fan Appreciation edition of **Shi** #2 will be recolored by Top Cow Productions, and portions of the dialogue will be changed.

Dark Horse

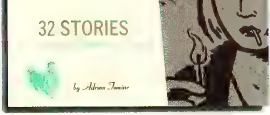
Marv sighting! Marv sighting! **Sin City: Silent Night** leads off Dark Horse's legend slate this time. Frank Miller's newest tale of **Sin City** features Marv, his original character in the series, in a Christmas Eve story. It's a one-shot, 'cause one shot is all Marv needs. ◆ Also from Dark Horse, Legend, and Frank Miler is **Martha Washington Stranded in Space**. It features two stories: "Crossover" is a brand new story by Miller and Dave Gibbons featuring a guest appearance by The Big Guy, and "Martha Washington and the Attack of the Flesh-Eating Monsters" presents the **Dark Horse 100** #4 story in color for the first time. This is also a one-shot. ◆ **Hellboy: The Wolves of St. August** reprints the Hellboy story originally serialized in **Dark Horse Presents** #88-91. • **Cross** #1 features a Geof Darrow cover and Chet Williamson's adaptation of the Andrew Vacnss/James Colbert novel. • **Star Wars: X-Wing—Rogue Squadron** kicks off its second story arc, "The Phantom Affair," with a #1 on the cover. Check the indicia inside, though, and you'll find the numbering continues from the first story arc. Kevin Stackpole, writer of the forthcoming **X-Wing** books from Bantam, continues as plotter. ◆ For those Tarzan fans out there with about a hundred extra bucks, check out **Tarzan: The Lost Adventure** in limited edition hardcover format. Signed, numbered, and with a painted dust jacket, this previously unpublished Edgar Rice Burroughs manuscript was updated by Joe R. Lansdale. ◆ And speaking of cool, the **Madman Comics Trade Paperback** reprints the first five issues of the regular title in a 160 page volume. If you've read **Madman Two Trilogies** in hardcover or either of the other two reprint trades, you already know what some folks are missing out on: **Madman** makes great reading.

DC Comics

Green Lantern/Silver Surfer heads up the month's entertainment from DC this month. This great new Marvel crossover Ron Marz, writer of both DC's **Green Lantern** and Marvel's **Silver Surfer**, supplies the script. **Green Lantern** penciller Daryl Banks penciles and all star Terry Austin inks. ◆ **The Joker: Devil's Advocate** is Batman's worst nightmare. This 96 page hardcover graphic novel tells the story of The Joker on trial, facing the death penalty for crimes Batman believes he didn't commit. ◆ A Joker statue by William Paquet will also be available. ◆ **Mister Miracle** is the latest of Jack Kirby's characters to resurface. **Mister Miracle** #1 by Kevin Dooley, Steve Cooper, and Marcio Morais presents Scott Free running afoul of his old teammates, the Justice League. ◆ Lobo and Judge Dredd. Now there's a pair you think of together. Check out the results in **Lobo/Judge Dredd: Psycho Bikers vs. Mutants from Hell.** ◆ In **Black Canary/Oracle: Birds of Prey**, writer Chuck Dixon is finally showing us both of these female crime fighters as multi-dimensional characters (everyone say "A-men"), and Gary Frank and John Dell deliver a bang-up job on art. ◆ **Showcase '96** #1 presents a Guy Gardner/Steel team-up featuring our own Steve Geppi. ◆ **Starman: Sins of the Father** will be reprinted in trade paperback form. This is your chance to find out what all the rave reviews are about in one package. ◆ The penult mate issue of **The Sandman** (#74) features art by Jon J. Muth. ◆ Ed Hannigan and Dick Giordano bring us **The League of Justice**, a 2-part Elseworlds tale in Prestige format.

Drawn & Quarterly

32 Stories, the first-time-ever collection of the Optic **Nerve** *(right)* mini comics, features the impressive work of Adrian Tomine. There are two versions of this book. The regular soft cover will retail for $9.95, and the signed, limited hard-cover will go for $29.95. ◆ **Drawn & Quarterly** becomes the first anthology of its kind to feature all of its stories in full color (that's right, cover to cover, *for right*) in vol. 2 #4, featuring covers and endpapers by award-winning **New Yorker** cover artist Josh Gosfield, this issue also contains "The Road to America" by Baru, a new "Sof' Boy" story by Archer Prewitt, new strips by Carol Tyler and Maurice Vellekoop, and an homage to Charlie Brown by Seth.



Dynamic Forces

Hey, if it's Dynamic Forces it must be phone card time, eh? Right you are! **Kabuki**, David Mack's popular Caliber title, makes its phone card debut this month.

Eastman Studios

Kevin Eastman, co-creator of the Teenage Mutant Ninja Turtles, recently wed Julie Strain, former **Penthouse** Pet of the Year, cover model for **Heavy Metal** and **The Girls of Penthouse**, and veteran Scream Queen for over 35 B-movies, at a private ceremony at Martha's Vineyard. Congratulations!

Eddie Campbell Comics

In December, the same month as the fantastic **Eddie Campbell's Bacchus** #8 is released, the first Eddie Campbell trade paperback will be offered. This book collects the first 4 Bacchus 24 page chapters into a 96 page book called **Immortality Isn't Forever**, which retails for $9.95. Other collections are planned to follow

at regular intervals.

Edge Publishing

Real-life Playboy Playmate and Pet Detective actress Rebecca Ferratti stars in the new sci-fi action/adventure thriller **Dinosaur Mansion** Issue #1 (of 4) is due to ship in November. The story concerns an abandoned mansion that acts as a portal to worlds beyond imagination. This saucy but G-rated tale of dinosaurs, wizards, and ultimate evil will donate a percentage of its profits to a children's charity.

EDGE PUBLISHING: Rebecca Ferratti: Playmate, Pet Detective, and comic star.

Exhibit A Press

Psychic phenomena, alien abductions, unexplained coincidences, these are the bread and butter of Wolff and Byrd's law practice. Sound a little like the *X-Files* with an L.A. *Law* slant? Well, things cross right over into a little place we like to call parody land in issue #9 of **Wolff & Byrd, Counselors of the Macabre** when two FBI agents show up and start trampling over Wolff & Byrd's client's rights. This story, titled "The *'* Files" involves UFOs, espionage, invasion of privacy, and illegal aliens.

Fantagraphics Books

ACME Novelty Library, Chris Ware's brilliant new series, picked up Harvey Awards for Best New Series, Excellence in Presentation, and Best New Talent. ◆ In early 1996, Los Bros. Hernandez will end their historic 15 year series, **Love and Rockets**, with #50. They will begin a new as of yet-untitled series in late summer, 1996. ◆ Beginning with issue #20, **Hate** will add 4 extra pages to its size at no extra cost to you, the reader. Is this a great book or what? ◆ In **Hate**-related news, a movie is in the works and a *Girly Girl* Saturday morning cartoon is in development at Broadway Video ◆ Reading like a mix between Jim Jarmusch and Quentin Tarantino, Rich Tommaso's new 120 page graphic novel **Clover Honey** is due to hit the stands in November. It tells the story of Abagail, an aspiring hitwoman with something to prove. With its quirky humor, contemporary characters, and unflinching violence, this intelligent gangster story promises to be a feast for readers.

Fantasy Flight Publishing

There are some comics outside the U.S. which are wildly popular, and yet we've never seen 'em. Fantasy Flight Publishing aims to take care of that. **Spirou and Fantasio**, **Johan & Peewit**, and **Lucky Luke** are three high quality imports set to debut America. These albums carry a $8.95 price tag and come in full color.

Fiasco Comics

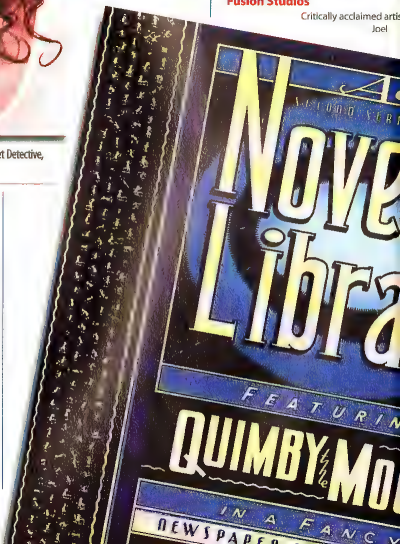
Bizarre Heroes #00, Don Simpson's latest attempt to make numbering a price guide difficult, reprints **Pteroman** #1 with a new cover and white paper in a "snazzy Fiasco edition," according to Simpson. This book, originally published in 1990 by Kitchen Sink, includes three stories set in Megaton Man's universe. The tales are the precursors to the regular **Bizarre Heroes** title.

Full Bleed Studios

Full Bleed Studios? Who are they? Try Dale Keown. Try he's split from Image and on his own. Try **Pitt** #1/2 and **Pitt** #10 *(opposite, top)* are cancelled and will be resolicited for December '95 and January '96, respectively. Try they're co-presenting the **Pitt/Hulk** team up with Marvel. Tried enough?

Fusion Studios

Critically acclaimed artis
Joel



Orbeta has announced the formation of Fusion Studios. Their first project, **Manga Zen**, will display Orbeta's dedication to producing a new breed of comics that combines manga and the mainstream. Working with writer Steve Stern, this same team will also produce the upcoming cyber-manga title **Shygirl**.

Graphitti Designs

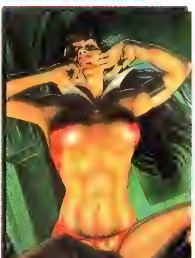
Check under your beds... Mr. Monster has returned Graphitti is highlighting Michael T. Gilbert's fearless monster-killer in a brand new collection, **Mr. Monster: Origins**. This trade paperback features the 208 pages of the Dark Horse run in a newly-colored black and sepia-toned for mat. ◆ Paul Pope's **THB** gets the Graphitti Designs t-shirt treatment. **THB** fans won't want to miss it, and if you just like cool stuff, this shirt is for you. ◆ Mike Allred, who seems to turn out a great t-shirt every other week, presents the **Madman** "Bullseye" t-shirt, another great thing for you to wear.

Halloween Comics

James D. Hudnall, one of the founders of Malibu's Ultraverse, is entering the turbulent waters of self-publishing. **ESPers**, the new bi-monthly series, will be black and white and will retail for $2.95. Hudnall says the stress will be on single-issue stories rather than multi-issue arcs. Greg Horn, a newcomer, will handle the art. ◆ Caliber Press will be collecting **ESPers** and its Epic sequel, **Interface**, into inexpensive trade paperbacks in December and January, respectively.

Harris Comics

"A Troll's Tale" is the story in **Vengeance of Vampirella** #21. The evil troll from **VoV** #1 gets to tell his version of that battle. ◆ **Vampirella Strikes** #2 features Vampi teaming up with Passion to prevent the Dante Corporation from kidnapping an infant



KNOW THE CODE: Harris' Vampirella gets a troll call in *Vengence of Vampirella #21.*

teleporter.

The Heritage Collection

Shiloh: The Devil's Own Day is the first comic in a series on The Civil War. Wayne Vansant (Marvel's **The Nam**) and Ethan Krash handle the duties of describing this famous battle. If you're a betting man, go with the blue (that's the inside tip)..

High Impact Studios

Be sure to check out **Double Impact** #4, hot newcomer David Germaine will be penciling (Ricky Carralero will return on #5) ◆ High Impact just signed a deal with Comic Images for chromium cards (due in Jan. '96) plus T-shirts, PVCs, and who knows what else. ◆ Look for a Christmas special with special guest art and a variant cover.

Image

Pipil Khan, a short, mean, funny-talking guy who hates Groo more than anyone has ever hated Groo (and that's a lot) shows up in **Groo** #12. ◆ **Shaman's Tears** #0 is chock full o' revelations. Just what, we don't even know, but there's no **Shaman's Tears** the following month

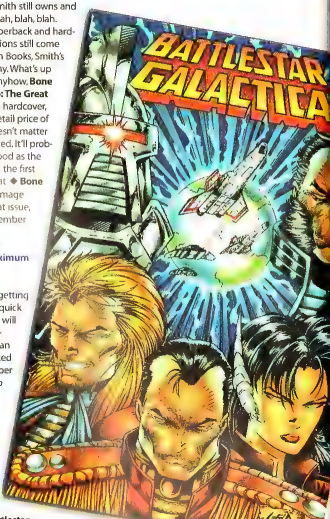
(alphabetical, as usual)

◆ **Cartoon Books**

Okay, here's where things could get confusing: **Bone**, the regular comic, is now an Image book. I think we've all got that part down. Jeff Smith still owns and controls it. blah, blah, blah. BUT... the paperback and hard-cover collections still come from Cartoon Books, Smith's own company. What's up with that? Anyhow, **Bone Volume Two: The Great Cow Race**, in hardcover, will carry a retail price of $22.95. It doesn't matter where it's listed, it'll probably be as good as the first one, and the first one was great ◆ **Bone** #1, the final Image reprint of that issue, ships in November

◆ **Extreme Studios/Maximum Press**

Battlestar Galactica is getting up to speed quickly. No sooner will the first mini-series end than it'll be collected in a trade paperback and two new mini-series will launch. **Battlestar Galactica: Starbuck** is a three-issue series about, of all things, Starbuck. **Battlestar Galactica: The Enemy Within** is also three issues, this series dealing with a betrayal. ◆ Galactica fans will also want to check out MP's new anthology title, **Asylum**. **Asylum** #1 features Larry Marder's **Tales of the Beanworld** (in color for the first time), a **Warchild** story by Art Adams, and an original Stephen Platt creation **Avengelyne** and **Battlestar Galactica** will also find a home in this new monthly.



◆ **Highbrow Entertainment**

The Jason Pearson-Karl Story mini-series, **Dragon: Blood & Guts**, is collected into a trade paperback for the first time. ◆ "Gang War," a three-part story, erupts in **The Savage Dragon** #24.

◆ **Todd McFarlane Productions**

Ape-X, who debuts in **Spawn** #38, will be one of the figures in next Spring's line of McFarlane Spawn Toys. Billed as "Part Ape. Part Machine. All Man," Ape-X has been pegged by McFarlane as the coolest toy he's done yet. ◆ Also in November, be on the lookout for that heavenly body, Angela. It's a poster with art by Bill Sienkiewicz.

◆ **WildStorm Productions**

Cybernary #1 is due. The character from **Deathblow** finally gets her own show. ◆ It's the outbreak of global war between the Vampire and Were Nations in **Wetworks** #12.

Afterbug Press

Afterbug's flagship title, **Coven of Angels** #1, an anthology 64 page magazine featuring a full-length installment of the **Gabrielle** graphic novel, chapters from the serialized novels **Allysa (the Untamed)**, **Josie Has a Secret**, and **The Garden of Earthly Delights**, plus short stories, reviews and mock advertisements, and pinup covers by Joe Linsner is due to ship in November. (Please note—that was all one sentence.) ◆ **Clown Story**, a graphic novel presented as a 6 issue mini-series, reveals the history of the boogie man—the monster under the bed. Issue #1 also ships in November. ◆ **B.C. Tempest** is the final title in the mid-November launch of this new company. This title features two complete mini-series issue **Caliban** is about a brilliant scientist, a beautiful girl with a punker hairdo, and a big monster-like guy with the soul of a poet. The second comic in this twofer deal is **Talismen**, a look back to the days before comics were grim and gritty.

Kitchen Sink Press

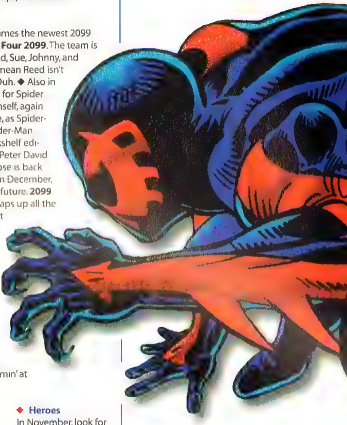
Due out this month is **Grease Monkey** #1 (bottom). Tim Eldred's comic that follows the adventures of celestial gorilla mechanic Mac Gimbenski, his wet-behind the ears space cadet sidekick, and women space pilots, as they prepare for all-out inter-galactic war.

Marvel/Malibu

(by editorial groups, Marvelution don't ya know)

◆ **2099**

In November comes the newest 2099 book, **Fantastic Four 2099**. The team is made up of Reed, Sue, Johnny, and Ben. Does that mean Reed isn't dead after all? Duh. ◆ Also in November, look for Spider-Man to face himself, again for the first time, as Spider-Man meets Spider-Man 2099. It's a bookshelf edition written by Peter David ◆ The Apocalypse is back in Marvel land in December, this time in the future. **2099 Apocalypse** wraps up all the loose ends created by title cancellations. After that look for **2099 Genesis** to loosen up all the ends that **2099 Apocalypse** wrapped up. ◆ The big one: **X-Nation 2099** will be comin' at ya soon.



◆ **Heroes**

In November, look for the conclusion to the popular current **Thor** story by Warren Ellis and Mike Deodato in issue #494. ◆ In December, look for **Timeslide** to resolve everything set up in **The Crossing** and carried on in the current **Avengers** storyline. It's a 48 page, chromium covered book featuring the talents of Roger Cruz, Luke Ross, Bob Harras, and Terry Kavanagh. ◆ Also in December, keep an eye peeled (that always sounds painful) for the 48 page conclusion to the current Mark Waid story arc in **Captain America** #448.

◆ **Edge**

Savage Hulk is unleashed in November. This special one-shot is a look back on the big green guy by Jeph Loeb, Scott Lobdell, Warren Ellis, Simon Bisley, Adam Kubert, Peter David, and many others. ◆ In other Hulk-related news, this month in **Incredible Hulk** # 436 the new 5 issue "Ghosts of the Future" story begins (followed by a crossover in February with the Avengers) which ties in the "Ghosts of the Past" and the **Future Imperfect** stories. ◆ Also, the upcoming **Spider-Man/Punisher: Family Plot** features the reunion of Spidey and the Punisher, or does it?

◆ **X-Men**

Uh, mutant angst, battles to save a world that doesn't want them, and uh, maybe some romance ◆ Aside from that, **X-Men: Askani'son** #1 will ship in November. It's the sequel to the **Adventures of Cyclops & Phoenix**! Scott Lobdell and Gene Ha reunite for this continuation of the story of the son of Cyclops.

◆ **Malibu**

Terminator 2, last mentioned in the 1992 **Marvel Age** annual, is making an appearance. Actually, two appearances. **Terminator 2: Present War — Cybernetic Dawn**, and **Terminator 2: Future War —**

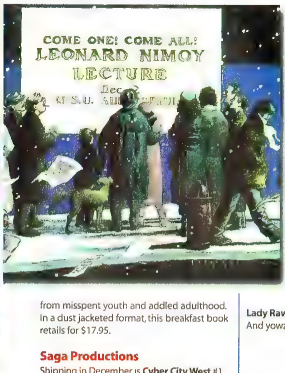
Nuclear Twilight are each four-issue mini-series. ◆ **Comix Zone**, based on the hit Sega video game, will be a four-issue mini-series.

Metallic Impressions

Ladies and gentlemen, Elvis has entered the building... in the form of a metal on metal set of collector cards due out in November. This series focuses on the King's popular films and roles, with each full litho embossed card sporting rare movie stills and interesting commentary of the Big E's glorious career in films. This third edition in the **Elvis Gold Series** comes packaged in a beautiful collectors tin and is accompanied by an individually numbered Certificate of Authenticity.

NBM

Get the Milk for this one. **Confessions of a Cereal Eater** *(below)*, a 64 page color and black and white graphic novel, is due on your grocer's shelves in December. This book features a collection of stories by Rob "Rocco" Maisch, with artwork by Scott Hampton, Bo Hampton, Rand Holmes, Sandy Plunkett, and Ray Lago, that concern hilarious exploits



from misspent youth and addled adulthood. In a dust jacketed format, this breakfast book retails for $17.95.

Saga Productions

Shipping in December is **Cyber City West** #1, the first ongoing bi-monthly title for Saga. Follow Raptor and Chance (a.k.a Rap and Sarge) as they look for fortune and adventure on the dangerous streets of L.A. in the year 2063. By this time, the world is run by corporations whose only business is the trading of technologies and secrets. Man nas the technology to replace the body with bio-enhanced cyber parts. Society depends on corporate handouts, espionage, and cyber-humanity to continue.

Slave Labor Graphics

Murder Can Be Fun, John Marr's respected zine, has teamed with Slave Labor to produce a quarterly comic, featuring some of the most popular stories. The subject matter ranges from Great Disasters, Cheerleader Homicides, Fatty Arbuckle, Typhoid Mary, Karen Carpenter, Death at Disneyland, Postal Employee freakouts, Zoo Deaths, the Cult of Mormon, and more. The fun starts in February. ◆ In December, look for **Skeleton Girl Comics** #1. This book is a delightful potpourri of toilets, talk shows, swollen brains, PMS, and more. This issue also debuts Stacy: The Maniacal Angst-Filled Hategirl

◆ **AMAZE INK:** In December, **Slave Labor's** subdivisionthe flag flies and they're off in **Swerve** #1. Follow the exploits of the last earthman alive and the fastest ship in the galaxy as he enters the Universal Grand Rally, a shady race of some of the most vile characters known in space.

Topps

Adam Hughes will be doing the cover for **Lady Rawhide** #3. And yowza, it's an

GRRAGH!
I'M GONNA DIE!
I'VE BEEN HIT!
I'VE BEEN SHOT!
I'VE BEEN STABBED!
I'M GONNA BARF!
AS A GOOD THING BOTH SERIOUS AND FUNNY, MURDER CAN BE FUN IS GIVING REVIEWS ON SHOWS LIKE THIS.
I'M OCCASIONALLY JUST AS CRUEL AS THEY ARE TO THE AUDITIONING WOMEN. IT'S FUN TO CONFUSE AND HUMILIATE.
DIE?
NOT TODAY, OLD FRIEND.
BOOM

eye popper! ◆ In December, look for **James Bond: Goldeneye**, the first of three issues adapting 007's return to the big screen ◆ **The X-Files Special Edition** #2 reprints issues #4-6 of the regular series (the three-part "Firebird" story).

United Coalition of Creators

In December, both **The Cubbie Bear Show** #1 (a parody of talk shows, current events, and conservative thinking) and **Doris Nelson (Atomic Housewife)** #1 (a twisted version of those 50s family sitcoms) will be released under the UCC banner.

Warp Graphics

Just in time for the holiday season, give the gift of elf. **A Gift of Her Own** (written and illustrated by Wendy Pini), the first Elfquest book written, illustrated, and produced specifically for children will be released in November ◆ Also in November, **New Blood** #33 introduces the (3 part) closing story arc of Dart and his Wolfriders within the Forevergreen and the title. But, we've been assured, this is definitely not the end of the story. ■

The X FILES

Topps's expansion continues to broaden its already enormous audience. Following up an apparent success (in comic form) in the pages of the **TV Guide** may be a daunting task for most companies, but Topps seems to be up for it. They'll continue their hot streak with a bi-monthly comic digest, which will also be sold at supermarkets everywhere, hopefully turning more folks on to the wonder of our favorite hobby.

Chaos! COMICS

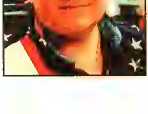
One of the hottest independent publishers turns the heat up further with their upcoming "Fall of Fear" which kicks off this month with all-new **Chaos!** Quarterly anthology title. Before the "Fall" is finished, fans will also get new **Evil Ernie** and **Lady Death** mini-series to whet their appetite for gothic horror. Penned are Jason Jensen, Brian Pulido, and Steven Hughes.

Peter DAVID

David continues to add new projects to his docket, including the highly anticipated **Hulk/Pitt** crossover with Dale Keown. In addition to that crossover, David is also slated to take on half of the "hush hush" massive Marvel/DC crossover, scheduled to hat later this year. this crossover features the awesome talents of Dan Jurgens and Ron Marz, among others.

Savage DRAGON

Erik Larsen, not content to just keep producing one of comics more high-energy comics, will take his creation to new arenas. This fall, USA Network will be airing episodes of a new *Savage Dragon* cartoon (to be packaged with new *WildC.A.T.S* episodes), and Playmates will unveil a new line of **Savage Dragon** action figures



Mark WAID

One of comics' busiest writers will see the debut of **Underworld Unleashed** this month. Waid will also continue his writing chores on **Flash**; its companion **Impulse** title; **Captain America**; and is also scheduled to take the reins over on **X-Men** (for the recently departed Fabian Nicieza) To top it all off, his **Kingdom Come** project for DC (with super painter Alex Ross) is one of the most anticipated projects in the industry.

FAN MAIL

"The things people say..."

RE: Behind the Lines-Adventures in Gangland Part III

To say that I am angry is an understatement.

It's not the article by Jeff Mariotte as a whole that is responsible for this, but the naive-gun rant that functions as the last paragraph of the piece. The great white hope has strapped on a flak jacket for a few days playing cop in the ghetto and has come to the dramatic conclusion that if you ban guns, then gangland violence will just disappear. He further cites the ready availability of guns and their cheapness as a reason to ban the offending machinery. The offending tool.

My mother has been a social worker for the ugly side of Chicago since I was twelve years old. Forget about guns, let's talk about an endless cycle of despair and hopelessness, single mother families with no proper male role models, no work ethic due to a life lived on welfare and apathy, no jobs, no teams for Chicago public schools (further cutting off an avenue of escape), and having no respect for yourself therefore none for any other human life. It takes more than a couple of days in the squad car and this brief letter to eck the whole mess out so don't throw this scare tactic politically correct guns are-bad B.S. at me or pollute the kids reading this magazine with it.

I'm sick of having this faulty line of thinking crammed down my throat from every angle. It's simplistic and false. We're damn lucky doctors don't follow the same philosophy of curing the symptoms instead of the disease. Banning handguns won't take the weapons out of the hands of violent criminals. It will make every law abiding citizen who does legally own a gun into a criminal. I can pull out stories of more than one of my friends whose lives have been saved by owning a handgun. I have a few dead ones that probably wish they did.

Jeff talks about how a gangbanger "can carry a strap for twenty bucks." Do you think he/she got it at a pawn shop? Guns'R'Us? The cheapest gun I could find at the shops was normally a lousy .380 semi auto for $120 or $150. He/she bought their gun illegally from another criminal. With what money? Most likely drug money. Money generally gotten from the casual consumer, you, your friend that likes a little blow to party with, or a small percentage of hard core consumers like crack heads. Everytime you or one of your friends indulges in some crank, x, horse, or powder it can normally be traced back to blood. You take away the consumer, one of the real problems, you kill off one of the catalysts in the cycle of violence. The drug trade is one of the last quick money ways to power and prominence in their communities left to them. I didn't see this addressed in **Behind the Lines** at all.

Jeff's point about education and jobs was a valid one and one I would hate to see drown in a bunch of gun rhetoric from either side. He missed a few more real world solutions like planned parenthood, sex education, intolerance of drug users (whether it's your friends, girlfriend, parents; or make it legal so it can be controlled by the government like alcohol or nicotine), actual rehabilitation programs instead of more prisons (America has more of it's population in prison than any other country in the world), and more than a blind eye to what's really happening. These are all our problems that go much deeper than a bullet through a window and effect the whole country.

There is enough propaganda being foisted on today's youth as fact, please don't ad to it. Next time why don't you try for an article by Andre Vachss or someone else with a little bit more depth and experience.

Hart D. Fisher
Publisher
Boneyard Press
Granada Hills, CA

Jeff Mariotte replies:

*Part of the reason I include my personal opinions in **Behind The Lines** is to generate some controversy, and, I hope, some dialogue on certain issues. I am surprised that someone who is as concerned with freedom of expression as Hart Fisher has always seemed to be, would advocate the idea that **FAN** should not have published "Adventures in Gangland, Part III." But then, I'm always fascinated by the way advocates of particular points of view respond to anything that challenges their viewpoints, and Hart's letter was no exception.*

Taking his points one by one—he kicks off his letter by calling me the "great white hope." I admit to being white, but not to making any claims of being a great white hope, an expert on gangs or urban violence, or anything else except a writer with opinions of my own. I did not write this column for the comic book which was based on it) to save the world, I wrote the column to detail some experiences and perhaps get some dialogue rolling. Obviously, I succeeded there.

The third paragraph of Hart's letter pretty much agrees with the next-to-last paragraph of my column. This seems to be our main area of agreement— the fact is that this is a big issue with a lot of causes, and any

sent by
Jonathan Hong
Burbank, CA

HOW TO REACH US

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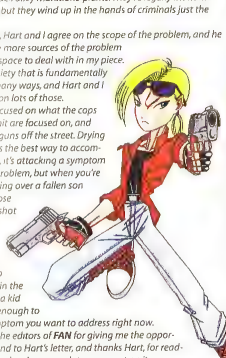
overnight to reasonably address the issue has to take an umbrella approach by trying to cover all this ground and more, or it's doomed to failure. It doesn't change the fact that people are more apt to kill each other with guns than without them.

Stories of people whose lives were saved because they owned handguns? Sure, every gun fanatic has a few in his hip pocket. Every study with any scientific merit whatsoever shows that far more people are killed or injured by handguns, often their own, than ever actually use them in self defense.

Buying guns illegally from other criminals? Of course that's how you get them cheap. How did those other criminals get them? Not at the gun shop. They stole them, often from law-abiding citizens who bought into the misguided belief that keeping a gun in the house would keep them safe from crime. This only reinforces my point. As long as handguns are manufactured and sold, there will be a steady supply making its way into the hands of the junkies and losers who will use them on you and me, and into the hands of gangbangers who will use them on each other because they don't know any other way to live. The guns with which people are killing each other aren't coming from back alley munitions' plants. They're legally manufactured and sold, but they wind up in the hands of criminals just the same.

Once again, Hart and I agree on the scope of the problem, and he brings up a few more sources of the problem than I had the space to deal with in my piece. We live in a society that is fundamentally unhealthy in many ways, and Hart and I seem to agree on lots of those.

My piece focused on what the cops in the gang unit are focused on, and what is getting guns off the street. Drying up the supply is the best way to accomplish that. Sure, it's attacking a symptom of the overall problem, but when you're a mother grieving over a fallen son or a father whose daughter was shot because she was playing with the family .38 on the window sill or cop gunned down in the line of duty by a kid who's not old enough to drive, it's a symptom you want to address right now.



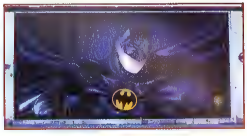
Thanks to the editors of **FAN** for giving me the opportunity to respond to Hart's letter, and thanks Hart, for reading the piece and caring enough to comment on it.

Dear FAN
Wow! You guys are really up and running. I have enjoyed each of the four issues you've put together and look forward to what you have in store for the future. Your magazine saves me the time of having to listen to hours of "shop" talk at the local comic book store in order to learn what's happening in the world of comics. Keep up the good work.
CypherNil

Thanks for the compliments.

Dear **FAN**,
I enjoyed your two-page article on James Bond's new flick, **Goldeneye** in your third issue! I love Bond and I am excited about the new movie coming out this Christmas. I saw a trailer for **Goldeneye** when I saw **Waterworld** and it looks fantastic! The trailer works well and I think the movie will play very well with mainstream audiences as well. Please continue to provide news on the progress of the movie!
Thanks,
Chris Scott

Glad you liked it, Chris.



sent by
William Lazos
Willowdale, ON

sent by
Monte Garrett
Rock Springs, WY

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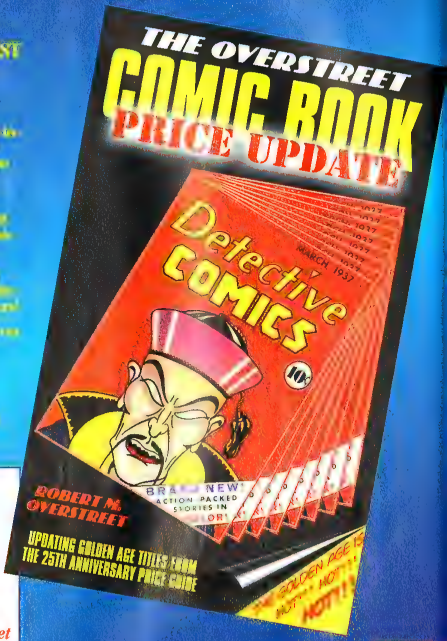

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Dream: Meaning Over Market

by Norm Breyfogle

Actors, writers, artists and fans find villains fun. But many heroes are now *emulating* villains! It's easier and more fun to play games in which snarling, monumental egos fight with huge killing machines in their hands than to examine our own motives thoughtfully. Without heroism, we don't care if the beaten "scumbag" at our feet is a true villain or not, it's only virtual reality, another movie, or "just a comic book!" Without heroism, there's no motivation for profound self-examination, the mark of true art. Pseudo-sophisticated anti-hero cynicism masks fear of the pain of adult responsibility. It's cheap, easy escapism, the mark of pop-culture trash. We don't deserve the technology of mass media if we don't heroically struggle to live up to its higher potential! Don't we have a responsibility to the culture beyond economic success? Do we want a world full of selfish adult children? That's what a world without heroism would be like!

Greed motivated pop-culture is largely raising our young. And while "greed is capital, my good man" may be true to some extent (we all gotta live), it can be disastrous when obsessive. Short-sighted economic forces create systemic *censorship of profundity* when we *really* need to air controversies more thoughtfully. We need meaning over market, substance over image.

Presenting deeply shocking and disturbing images as art takes *heroic efforts*. Forget economic success! If it comes, it's cakefrosting. Hero-less play-violence may be fun, but it's a small dream. Heroism is more difficult: a big dream.

All truly dynamic stories are intrinsically difficult character-driven inner conflicts of self-examinations, including super-hero stories. Their "secret identities," for example, can be metaphors for our own secret inner lives, where we battle personal demons (as viscerally as artistic license allows) to maintain our true identities, connected to each other and the cosmos in moral unity.

If too many too often declare "no contest" in this moral realm, allowing to go unchallenged the notion that bigger and badder is always better, this dog-eat-dog, forget the Joneses, berserker attitude will remain the true Darkseid or Doomsday of today. Consider it an *artistic challenge*, a call to heroic duty, an opportunity to teach and inspire as well as entertain.

But will it sell?

Make it sell.

Dream big! ■

Norm Breyfogle has been an artist and writer in the comics field for over 10 years. His own title, Metaphysique, is currently being published by Malibu. He is also currently working with Acclaim Comics.

TALKING TRUCE with KATHY TYERS

A Star Wars Interview

by
Daryl F. Mallett

The daughter of a dentist, Kathy Tyers, who actually flosses her teeth, has been slowly rising as a star in the science fiction and fantasy fields. Her latest successes include ***Shivering World*** *(nominated on the Preliminary Ballot of the Nebula Award) and* ***Star Wars: The Truce at Bakura****. Just returned from the North American Science Fiction Convention in Atlanta, she shares with us how it all began, where it's going, and how well she grows eggplant.*

FAN: So, Kathy, how did you get to write The Truce at Bakura for *Star Wars*?

Kathy Tyers: I had already written four novels for Bantam and my editor, Janna Silverstein, who is as big a *Star Wars* fan as I am, called me. She said that Bantam had been given the okay for twelve *Star Wars* novels and would I like to write one. It took me about two seconds to think about that.

What was your reaction?

I've been such a *Star Wars* fan. No one would admit it before they went to see the movies and that was it. But now they're coming out and saying it. I always wanted to write a *Star Wars* novel, but they weren't licensing them until now. My husband's still sleeping so I can't let out a shriek like I did then. But the chance to actually put words in Luke Skywalker's mouth...

It must have been like winning the lottery, although I've never won the lottery and I don't think you have, either.

There's got to be a better metaphor.

How about having a kid?

Yes. It's like being told you can't have kids for ten years and then finding out you're going to have one.

After agreeing to write the book, what happened?

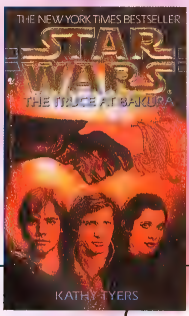
Janna called me on a Monday. She said that she and Betsy Mitchell [former editor, Bantam Books] would conference call me on Friday, so I should come up with three or four high-concept ideas to pitch to them. No pressure, right? One idea that I liked was that the Empire and the Rebellion would eventually run across an alien species so aggressive and powerful that they would put aside their differences to battle this new threat. Because I liked it so much, it was more developed than any of my other ideas. Betsy and Janna liked it too, so then I had to write up a two-to-three page outline (which actually turned out to be about five pages long) to send to Lucasfilm for approval.

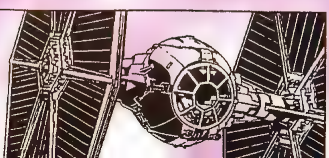
How did that go?

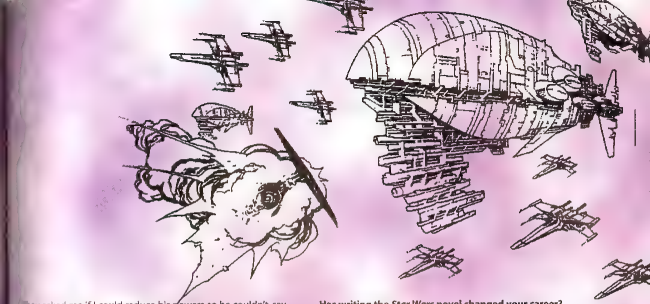
Once they approved it, I had so much artistic freedom. It's not like *Star Trek*, where the characters have to end up at the same place they started... the *Star Wars* characters are allowed to deal with issues you or I would deal with in real life. There was very little interference from Lucasfilms. At the end of my third or fourth draft, essentially the book was almost finished, they wanted some minor changes.

For example?

They thought Luke was too powerful for such an early stage in his career.







They asked me if I could reduce his powers so he couldn't, say, remove a Star Destroyer with the Force.

What could take the drama out of things.
Hmm. Also, I had a supporting character who could have been an apprentice to Luke, but Kevin Anderson's **Jedi Academy** trilogy was being planned around at that time, so that character had to take the big one.

What about input from the other *Star Wars* writers?
Tim Zahn's books were already in existence, so there wasn't much contact there, but I did talk a lot to Kevin Anderson and Dave Wolverton. Janna, Betsy, and I were madly faxing things back and forth to each other. West End Games gave me a lot of source material. They joke that their materials have become the "bible" for the series.

Kevin Anderson said he relied on their material quite a bit.
They've got a lot of good stuff. You may have to flip through a few books before you find what you're looking for, but it's all there.

What else are you doing in the *Star Wars* universe?
I'm working with West End Games on **The Star Wars Adventure Journal**, a quarterly magazine. I've got my own pair of characters, you know, like in role-playing games where you create your own characters? Anyway, I've got these two characters and they've had two adventures already and I'm hoping to do two or three more adventures. One of the stories will appear in Kevin's third *Star Wars* anthology, **Bounty Hunters**. I've also got a story about Oola the dancing girl in the second anthology, **Tales from Jabba's Palace**.

Didn't Oola get eaten by the Rancor in the movies?
Yes, she did, it was tragic. So anyway, I wrote this story. I've also been asked if I want to write a sequel to **The Truce at Bakura** for West End Games as a gaming book.

Has writing the *Star Wars* novel changed your career?
Obviously it has made me very visible to a large number of readers. But more importantly, it's allowed me to go back to writing the kind of books I want to write.

Financially or by salability?
Both. Bantam wanted me to write hard science fiction. **Shivering World** was my best attempt to write science-based fiction, and I'm pleased with the work, but I want to write space-opera/space-adventure books. And those have been traditionally hard to sell.

What do you really want to write?
I really wanted to write a *Star Wars* book.

So now you can retire.
That's a thought. No, I want to do a religious science fiction book... actually three-to-five books.

A la Katherine Kurtz's Deryni series?
No. More science fiction based than Kurtz's fantasy based books. A cross between C. S. Lewis, George Lucas, Dorothy Sayers, and Zenna Henderson.

What about short story writing?
I don't really write short stories. I think that's an art far more complicated than writing novels. I like to write stories when they're part of a bigger series, like the **Star Wars Adventure Journal** stories, but I'll keep writing novels.

You have something forthcoming?
Yes. **One Mind's Eye** will be released by Bantam in May 1996. It's about a young lady found hooked to an artificial intelligence. Nobody knows why, but it turns out that she's linked to an alien invasion in ways she doesn't even realize.

Sounds exciting. So are you better at writing or growing eggplant?
I tried to grow eggplant once, in the same bed I was growing tomatoes. I had one perfect purple eggplant come up out of the bunch, but it was only two inches long and one inch in diameter. So I guess I'm eggplant-impaired.

Unlike your writing.
Thank you. ■

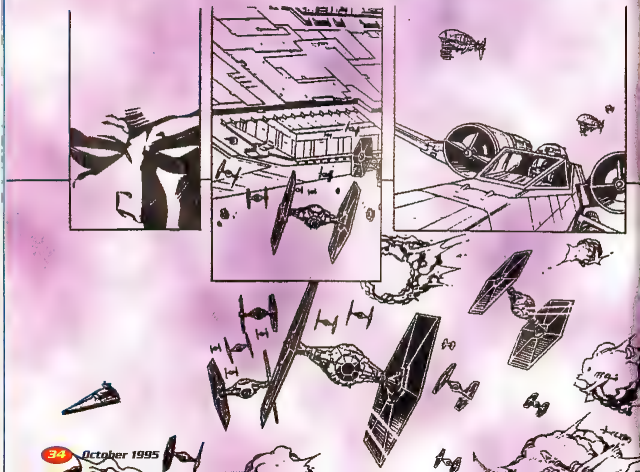
** "We Don't Do Weddings: The Band's Tale" is also available on CD.*

Publications:

Firebird
(Bantam, 1987)
Fusion Fire
(Bantam, 1988)
Crystal Witness
(Bantam, 1989)
Shivering World
(Bantam, 1991)
Exploring the Northern Rockies
(Companion Press, 1991)

Star Wars:

The Truce at Bakura
(Bantam, 1994) and short stories in
Tales from the Mos Eisley Cantina
(Bantam, 1995)*
Tales from Jabba's Palace
(Bantam, forthcoming)
Tales of the Bounty Hunters
(Bantam, forthcoming)



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DARK HORSE'S NOVEL APPROACH

Heir to the Empire Comes to Comics

by Rob Samsel

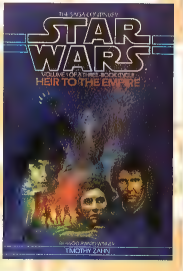
Since taking over the helm of the extremely significant *Star Wars* franchise of comic-related properties, Dark Horse Comics has taken it to new levels. From their hit original series (**Star Wars: Dark Empire** and **DE II**, **Droids**, and the **X-Wing-Rogue Squadron** among others), to their reprinting of the earlier comic book and strip material, to their adaptations of *Star Wars* novels, Dark Horse has kept this venerable property in the forefront of reader's and collector's minds everywhere.

Back in 1991, writer Timothy Zahn saw the first of his trilogy of his **Star Wars** novels, **Heir to the Empire**, see print (followed by **Dark Force Rising** and **The Last Command**). Now, four years later, the Dark Horse *Star Wars* machine is adapting his highly acclaimed novel to comic book form. This October, the first issue of the six-issue mini-series hits.

How does Dark Horse take an outstanding novel, mix in an outstanding long-time comic writer (**Nexus** scribe Mike Baron), an outstanding French artistic team (European sensations Olivier Vatine and Fred Blanchard), and come out with an outstanding comic series? Sit back, and we'll clue you in as to the entire (and often chaotic) creative process, and give you a small-scale lesson on comic book production to boot!

As a general rule of thumb, the editor of an upcoming comic is the person in charge of commissioning a creative team that he/she wants to work on a particular project. That wasn't the scenario behind **Heir**. Dark Horse Publisher Mike Richardson actually corralled the creative team. Mike Baron explains, "Yeah, Mike tapped me on the shoulder." In terms of an artist team for the series, Richardson tapped a different source: France. Already a big fan of French art duo Olivier Vatine and Fred Blanchard, he published some issues of their critically acclaimed series of European adventure books, **Aquablue**, here in America. Remarks editor Ryder Windham, "Mike wanted to bring their fantastic art to the attention of American readers, so he asked them to take on this project." When naming a cover artist for the books, it again wasn't editor Windham doing the commissioning, this time it was the two artists themselves! Windham relates, "Olivier and Fred really wanted a young French painter, Mathieu Lauffray to paint the covers." He continues, "They sent some samples of his artwork over to Lucasfilm, they met with their approval and we got him."

One might think that writing an adaptation of this magnitude is a daunting task, but writer Mike Baron scoffs at such suggestions. "I know how to adapt," he states, adding, "Adaptations are handed from heaven, and in this case Timothy Zahn has done all the hard work." Baron explains that his method for writing a comic story has always been the same. Baron draws a small-scale mini comic of the book, with his script off to the side. He feels this helps the artists as he works to visualize the story better. Baron explains "With this project, Timothy Zahn had already visualized the story once, and then I visualized it. Then, with my silly little layouts, the artists visualized it a third time." When asked what he did for



research for this (his first **Star Wars** work was on **X-Wing-Rogue Squadron**'s first story arc, he actually worked on **Heir to the Empire** first), he says matter-of-factly "I watched the movies again," then added with a chuckle, "I also went to Toys 'R' Us to get the **Micro Machines** and miniatures of the characters, to have, hold, and turn around while I do my little half-assed drawings." Baron says that Windham claims the Lucasfilm people love his scripts because being movie people, they prefer the storyboard-style drawings to full typewritten scripts. He calls these drawings, showing partial deprecation, "comics written by a genius, drawn by an idiot."

With an already established, successful novel behind it, it may seem that taking such a large body and working it into a successful six-issue mini-series may be difficult, but Baron finds that Zahn's material adapts very well. He mathematically explains that he "divided the number of pages in the novel by the six-issues in the mini-series by the 24 pages in the comic, and then I juggled it a little." Baron notes that with this juggling he did have to "cut out a lot of the gab [dialogue of the novel]," stating that a scene with Luke Skywalker stuck in hyperspace, "didn't play well visually." Baron also says that there's no problem ending any of the individual comics on a cliffhanger, because Zahn's chapters in the novel, "end with such a great sense of completion and suspense." He says problems do arise "when I have to create an entire story, but here's Zahn's done it for me," adding, "with his writing, the natural rhythms of everything just fell into place." He simply declares, "it was a joy to work on a Timothy Zahn adaptation."

Now that the script is finished, where do you get an artist. Editor Ryder Windham thinks it's a tricky proposition to do so for a **Star Wars** comic. He says most of the classic superhero artists are content with drawing fight scenes featuring spandex-clad muscle men. **Star Wars**, on the other hand, demands a little more out of an artist. Windham says being a **Star Wars** artist, "requires an artist who can draw likenesses of actors and actresses, and can technically render all sorts of vehicles." He adds, "we definitely go for artists who draw in a certain manner." It seems that Windham has a penchant for finding these artists overseas. He points out that for various **Star Wars** related projects, he has used artists from Scotland (Cam Kennedy), Ireland (Killian Plunkett), and England (Ian Gibson). Now, with Olivier Vatine and Fred Blanchard, his mammoth phone bill has invaded French territory. When asked how the team dynamics work between the two creators, as to who pencils and who inks, Windham explains that they each handle both tasks. Stating that the tandem's work is "extremely impressive," Windham divulges what he feels is the crowning jewel of their artwork: the coloring. French artist Isabel Rabarot, a studio mate of Vatine's, adds the final effects to the duo's magic. Whereas most colorists get the pages and color them without substantial input from the pen and ink team, Rabarot works closely with the team discussing the color, in terms of both working out problems and exploring possibilities. Rabarot colors in a style that few others do, a technique called painted blue line. An explanation reveals that the black and white page is transferred onto board as non-repro blue line (that means the blue ink used doesn't get picked up by either a camera or scanner). The lines give her an outline to paint inside, not unlike the paint-by-number kits found in your basic toy store. The black and white artwork (including the lettering) is transferred onto an acetate overlay that traps the colored art, acting like the black overlay of an animation cel. Windham feels this is the best coloring he's ever seen, in his words, "it's a real knockout!" He adds that the meticulous way in which it's done adds beautifully rendered light, shadow and weight to artwork, which he says "makes the black and white line art actually only half of the story."

Now that we've introduced you to the creative team, and given you a fine lesson concerning comic book production, what's next? Getting the high sign of approval from the fine folks at Lucasfilm. Was this difficult for **Heir to the Empire**? Not at all. Windham says that **Heir** was "a smooth production on all levels, from coordination to final approval." And while there are occasional rewrites on a Lucasfilm project, with each script needing approval of both Windham and the Lucasfilm Continuity Editor, **Heir** didn't warrant extensive re-writes. Baron says that he always does the final script "over the finished penciled artwork, so at the beginning it's not actually finished dialogue." With **Heir** being an adaptation, Windham says the key was "to remain faithful to the original novel and dialogue, adding that Baron's scripts were right on the money in that regard. Windham says that when you edit a **Star Wars** project, even if it's an original story, it is still owned by Lucasfilm, so "we all have to be very careful and thoughtful." He finishes by emphasizing that "the writers we work with respect and enjoy the characters, and that really goes a long way." ■

Andy Mangels' STAR WARS® Futures

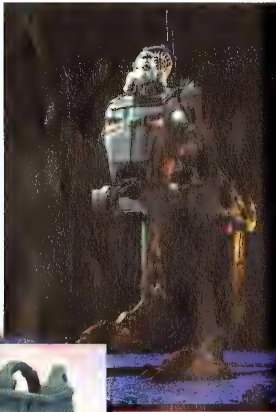
For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away...," welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in **FAN**, *you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future Star Wars products, and win cool prizes in our exclusive contests! So clip that lightsaber to your belt and get ready to move into... Star Wars Futures!*

Kenner Wave Two

Ask any Star Wars fan over the age of 20 what their favorite bit of memorabilia from the past was and you're likely to get an answer that includes a Kenner **Star Wars** toy. Now, almost a decade past the dwindling death of their long-running line of action figures and spaceships, Kenner is launching a new line of **Star Wars** figures and ships.

This month, on your store shelves, you'll find a whopping nine new action figures, plus five vehicle/spaceships for maximum play. The figures have all been completely redesigned; while much has been made of the bulkier "Hans and Franz" look of **Luke Skywalker** and **Han Solo**, early prototypes have been slimmed down a bit. The detailing on the new characters is extraordinarily fine and accesones will be more plentiful (most figures will have two weapons). Like the popular **Spawn** figure line, all characters with capes will find their capes are molded plastic, not the flimsy sheeting the old figures had. And the poses are more dynamic and interesting.

Accompanying the first nine figures will be five vehicles, all



IS THAT A LUKE SKYWALKER FIGURE? ARE YOU JUST HAPPY TO SEE THEM? KENNER'S NEW STAR WARS TOYS SHOULD BE IN STORES NOW. THE NEW SET INCLUDES (L TO R) R2 UNIT, LUKE IN X-WING GEAR, YODA, AND THE A-F-S-S WALKER

May The Figures Be With You...

Name	Release Date	Suggested Retail Price	Special Features/Accessories
Luke Sk	Sept '95	$4.99	lightsaber & grappling hook blaster
Kenn	Sept '95	$4.99	lightsaber & molded cloak
Darth V	Sept '95	$4.99	lightsaber & molded cape
Han Solo	Sept '95	$4.99	laser rifle & blaster pistol
Chewb	Sept '95	$4.99	bowcaster & blaster rifle
C-3PO	Sept '95	$4.99	shiny metallic look
R2-D2	Sept '95	$4.99	retractable third foot & light-up lens
Storm	Sept '95	$4.99	Imperial blasters
Princess	Sept '95	$4.99	two blasters & molded cape
Lando	Sept '95	$9.99	hovering device & pop-up hood
TIE Fig	Sept '95	$19.99	pop-off solar panels
Electronic X-Wing Fighter	Sept '95	$29.99	attack wings, flying sounds & lasers
Electronic Millennium Falcon	Sept '95	$49.99	lights & four sounds, landing gear, etc.
All-Terra Walker	Sept '95	$19.99	kicking legs & swivel cockpit
Boba Fett	December '95	$4.99	removable jetpack & blasters
Luke Sk X-Wing Pilot	December '95	$4.99	lightsaber & blasters
Lando	December '95	$4.99	two blasters & molded cape
Han Solo in Stormtrooper Gear	February '96	$4.99	blaster & blaster rifle
Luke Skywalker in Dagobah	February '96	$4.99	lightsaber & blaster
Yoda	February '96	$4.99	Gimer stick staff & backpack (for Luke)
TIE Fighter Pilot	February '96	$4.99	two heavy blasters
Speeder Bike w/Scout Trooper	February '96	$9.99	bending knees & blow-apart bike
Luke Skywalker's Lightsaber	February '96	$19.99	three sounds & flick-out light-up blade

Luke Skywalker in Dagobah Fatigues, a **TIE Fighter Pilot**, and **Han Solo in Hoth Gear**. But wait, you say that's only four. That's right. The fifth figure, a **Biker Scout**, comes exclusively with the vehicle, the **Speeder Bike**! Although the **Speeder Bike** will be very similar to the original version, the **Scout** will have jointed knees to allow him to ride the bike better.

Kenner is also working on other aspects of **Star Wars** toys. Also in February will be **Luke's Lightsaber**, and it sounds great (literally). The movie-style handgrip will have several sound features, including a "snap-hiss" for igniting the blade, a hum for normal action, and an electronic lightning crash when the blade hits something else or stops short. The blade itself will extend out with a flip of the wrist! Cool!

Kenner's short-lived **Action Masters** line has disappeared, but the company says that the figures in it will reappear under their respective toy lines. Thus, the die-cast **Star Wars** figures will eventually be rereleased with new packaging, reflective of the new line.

And speaking of packaging, Kenner is going all-out for authenticity. Many of the vehicles will feature special vehicular blueprints provided by Zanart Publishing. Each of the items in the **Star Wars** line will also have a special collector's card biography, either on the back of the figure card or the boxes. After the first grouping of figures and ships, all these collector cards will be written by some guy named Andy Mangels. Hmmm, wonder who he is?

Kenner promises that there are many more additions to the **Star Wars** line in the future, but the company doesn't want to flood the market. Look for a special tie-in to the multi media *Shadows of the Empire* in the Spring that will include... nah, can't tell you yet. But you can be sure you'll read about it in "Star Wars Futures." Meanwhile, if you want to get them (and who won't?), Kenner's **Star Wars** toys will soon be available at toy stores and comic stores around the country

adapted from the models for the original vehicles. But while many new elements are the same, there are many differences; highly detailed paint jobs and molded laser scoring will give the ships a weathered look, while new electronic sounds and lights on the **X-Wing Fighter** and the **Millennium Falcon** will add to the fun. The **TIE Fighter** will not have any electronics, but it will still feature pop-off panels while the **Landspeeder** will have exposed engines. In a surprising unannounced addition, Kenner will be releasing the **AT-ST Scout Walker** the same month as the initial assortments.

If you thought the initial line was going to stop there, you're wrong. A second wave of Kenner action figures is being readied for Christmas release. The three will be **Luke Skywalker in X-Wing Fighter Pilot Gear**, **Lando Calrissian**, and my favorite, an ultra detailed **Boba Fett**! Both Fett and Lando will feature molded plastic capes.

February of 1996 will be another major expansion of the line, with five new figures and a vehicle. Coming up are **Yoda**,

THE JEDI LIBRARY:

The Illustrated Star Wars Universe

In early November, look for the full-color glossy coffee-table tome, **The Illustrated Star Wars Universe**, written by Kevin Anderson and lav-

ishly illustrated by Ralph McQuarrie. The eight chapters will fill you in on the history and inhabitants of Tatooine, Dagobah, Bespin, Endor, Hoth, Yavin 4, the Imperial homeworld of Coruscant, and, making its debut here, Alderaan! In 208 pages, you get over 125 color images, including 25 new McQuarrie paintings commissioned just for this volume! Trust me when I say that this book looks gorgeous. And what better holiday present for Star Wars fans than a double gift of **Star Wars: The Essential Guide To Characters**, and **The Illustrated Star Wars Universe**. Don't say I never gave you any good ideas.

STAR WARS
THE ESSENTIAL GUIDE TO CHARACTERS
THE ONE-STOP, ILLUSTRATED, COMPREHENSIVE GUIDE TO THE MAJOR AND MINOR CHARACTERS OF THE STAR WARS UNIVERSE

WHO'S WHO: Look for the exhaustively researched Star Wars: The Essential Guide to Characters this October. In one volume, everything about everyone in the Star Wars galaxy.

Star Wars: The Illustrated Guide to Characters

I do so hate to be self serving, but It is my column, and it is Star Wars. Coming up at the end of October is the ultimate in ref erence guides for Star Wars fans. Written by this great-looking guy (okay, maybe that's *too* self serving) named Andy Mangels, Ballantine/Del Rey's **Star Wars: The Essential Guide to Characters**, is a 224-page large-sized softcover book. About 115 characters are given full text biographies, ranging from 1-7 pages per character. Each character will also have a full-body illustration by artist Michael Butkis, supplemented by photos, animation cels, and comic book artwork. To research this book, I had to read every *Star Wars* novel, comic, newspaper strip, game book, magazine, guide book, and children's book, as well as watch the cartoons, TV movies, *Holiday Special*... and of course, the film trilogy. All of that information was then compressed and footnoted into everything you ever wanted to know about anyone who's anyone in the Star Wars galaxy! If you enjoy Star Wars, this **Guide to Characters** is more than a dream... it's *essential*.

Dark Empire Boxed CD Collector Set

If you thought you'd read the full story of Palpatine's return in the **Dark Empire** comics, think again. In a fabulous movie Time Warner is releasing a full-cast audio version of the sto in their **Dark Empire Boxed CD Collector Set**. Due in store mid-October, the attractively boxed set features five one-h CDs: two tell the story of **Dark Empire**, two tell the Rebel adventures in **Dark Empire II**, and the final CD is the brand new epilogue of **Empire's End**. While **DE I & II** have been available before on tape, here, they're remixed and remastered for CD quality. **Empire's End** has never been available before, and this is the only place to get it! Not enough? He about the five new pieces of painted Dave Dorman art stamped to the front of each CD, visible through the die-cu starfield collector's box? Yow!

COMICS

Dark Horse Film Adaptation Final Release

In much the same manner as Fox is rereleasing the *Star Wars* trilogy on video, Dark Horse will be rereleasing the thr movie adaptations at November's end. Each of the films wi be collected as a single trade paperback (from their earlier Dark Horse prestige format books, and the even earlier Mar mini-series). The paperbacks will be available individually, o part of a slipcase-boxed set! Now what's special about thes is, like the videos, this will be the last time they'll be in this f mat. In 1997, Dark Horse will be releasing a completely rew ten and redrawn adaptation of *Star Wars*, plus new releases *Empire* and *Jedi* with additional art and story sequences! To cool. Buy your trade paperbacks while you can.

Boba Fett Serial

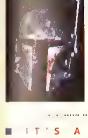
And in one more plug-o-rama, if you don't pick up Topp **Star Wars Galaxy** magazine #5 , you'll be missing the start a kick-butt Boba Fett serial I'm writing the eight-page Dark Horse comic installment of "Boba Fett: Twin Engines Of Destruction" in issues #5 8, with John Nadeau (**Aliens: Colonial Marines**) and Jordi Ensign doing the art. The story finds West End Games' lookalike bounty hunter Jodo Kast u to his Mandalorian battle helmet in trouble when he crosse Dengar, and Boba Fett decides to get rid of the challenge once and for all! But will Fett be able to win against someon who controls the same armor as himself? Check out my sto to find out! ■

Besides his various ***Star Wars*** *projects (as seen above), Andy Mangels now reports on Hollywood for* ***FAN****, and was the write of the successful* ***Bloodwulf*** *mini-series for Image*

BOOKS, COMICS, AND GAMES, OH MY!!: UPCOMING RELEAS

TITLE	Team	Company	Date
Heir to the Empire #1 (of 6)	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Oct. 3
X-Wing: Rogue Squadron #4	Mike Stackpole/Mike Baron/Allen Nunis	DH	Oct. 10
Tales of the Jedi: The Sith War #3	Kevin Anderson/Francisco Jr./Ensign	DH	Oct. 17
Empire's End #1	Tom Veitch/Jim Baikie	DH	Oct. 24
River of Chaos #4	Louise Simonson/Brigman/Richardson	DH	Oct. 24
Droids: Season of Revolt #6	Jan Strnad/Bill Hughes/Keith Williams	DH	Oct. 31
Star Wars Galaxy Magazine #5	Bob Woods/Jesús [illegible]	TOP	Oct. 3
Darksaber HC/Audio	Kevin Anderson	BAN/Audio	Oct. 9
Jedi Academy Trilogy Boxed Set	Kevin Anderson	BAN	Oct. 9
SW Technical Journal HC	Shane Johnson	RL	Oct. 12
Dark Empire I & II Boxed CD Collector Set		TWA	Oct. 17
Galaxy Guide 1: A New Hope (2nd Ed)		WEG	Oct/mid
Galaxy Guide 5: Return of the Jedi (2nd Ed)		WEG	Oct. mid
Pirates & Mos Eisley Miniatures		WEG	Oct. mid
Star Wars Insider Magazine #27	Dan Madsen (ed.)	FC	Oct. 25
The Essential Guide to Characters	Andy Mangels/Michael Butkis	BL	Oct. 25

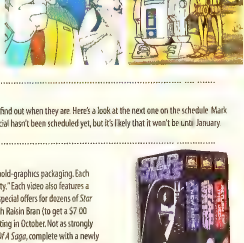
"Who's scruffy lookin?": The Nerf Herder's Pen



MASK ATTACKS...

One company has been licensing Star Wars longer than almost any other. Don Post Studios has been doing masks of major Lucasfilm characters for almost two decades, and the line is expanding, just in time for Halloween. In addition to redesigned hard-plastic versions of Darth Vader, Stormtrooper, and C-3PO, Post is releasing a cool hard-plastic version of Boba Fett's infamous Mandalorian battle helmet! With a moveable antenna and see-through visor, this is going to be a hot item. The soft vinyl mask line already includes Yoda, Chewbacca, Wicket, Admiral Ackbar, and a Bith Cantina Band member. Now, welcome a whopping five new masks: Emperor Palpatine (with cloth hood), Sullustan pilot Nien Nunb, Gamorrean Guard, Tusken Raider, and skiff guard Klaatu! But that's not all. Also coming in October is a cool collector's mask of Darth Vader's helmet... cast from the actual movie helmet! This one will be part of a new high-end (as in $500+) line of collector's masks, the second of which will be Boba Fett! You'll get more news about these castings as they're ready.

IT'S A CEL, CEL, CEL, CEL WORLD...



For many morning viewers of the Sci-Fi Channel (which is currently broadcasting reruns) or long-time fans, the *Droids* and *Ewoks* cartoon series are a mixed bag of fun. Now, you can own a piece of them. Royal Animated Art, also vendors of original single-production *Droids & Ewoks* cels, has released four animated Seri-Cels from the series, limited to 5,000 copies each. Two are *Ewoks* images, while the *Droids* images are divided between a shot of C-3PO and R2-D2 and another of Stormtroopers on a battle cruiser. They're reproduced from the original cels, and they come double-matted and with a Certificate of Authenticity. And if you want an even cooler set of Seri-Cels, look for a special mail-in offer with the new Fox video cassettes. For $69.95 each, you can own a great animated portrait of the two droids, or get a startling shot of Boba Fett and two stormtroopers, taken from Fett's premiere appearance! Yeehah! If you can't find the first four Seri-Cels in your comic stores, call Royal at 818-341-9040. The other two are limited to buyers of the new Fox videos.

A HAMILL HUMMELL?

Ouch has been having *Star Wars* specials about every two months, but it's awfully hard for fans to find out when they are. Here's a look at the next one on the schedule. Mark it in! It will co-host on October 27th, from either 9-11 Eastern time, or 10-midnight. The next special hasn't been scheduled yet, but it's likely that it won't be until January.

VANISHING VIDEOS...

If you didn't see it already, on August 29th, Fox Video rereleased the *Star Wars* trilogy in all-new bold-graphics packaging. Each has been remastered and remixed in the THX system for "the ultimate in sound and picture quality." Each video also features a Leonard Maltin interview segment with George Lucas, as well as a coupon book for rebates and special offers for dozens of *Star Wars* products. In addition to several other promotions, look for a special Kellogg's promotion with Raisin Bran (to get a $7.00 rebate) and Corn Pops (the only place to get the rereleased video of *The Making Of Star Wars*), starting in October. Not as strongly advertised, but still in the market, will be a video comparison *From Star Wars To Jedi: The Making Of A Saga*, complete with a newly redesigned cover, as well as a trilogy boxed set at a substantial discount. And a word to the wise... this is the last time *Star Wars* will be released in its current form. On January 31st, 1996, it will be taken off the market!

(DH=Dark Horse, BM=Bantam, BL=Ballantine, BK=Berkley, LB=Little Brown, RH=Random House, WEG=West End Games)

Title	Team	Company	Date
Heir to the Empire #2	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Nov 7
X-Wing: RSTThe Phantom Affair #1	Stackpole/Darko Macan/Edvin Biukovic	DH	Nov 14
Tales of the Jedi: The Sith War #4	Kevin Anderson/Carrasco, Jr./Ensign	DH	Nov 21
Empire's End #2	Tom Veitch/Jim Balkie	DH	Nov 28
Dark Season of Revolt #7	Jan Strnad/Bill Hughes/Keith Williams	DH	Nov 28
Classic Movie Adaptation	Trade Paperbacks	DH	Nov 21
Classic Movie Adaptation Boxed Set		DH	Nov 21
Young Jedi Knights #3—The Lost Ones	Kevin Anderson & Rebbecca Moesta	BK	Nov 1
The Crystal Star PB (reprint)	Vonda McIntyre	BM	Nov 6
The Illustrated Star Wars Universe	Kevin Anderson/Ralph McQuarrie	BM	Nov 6
Vintage Toys Postcard Book #1		CHR	Nov
Behind the Scenes Postcard Book #2		CHR	Nov
Classic Adventures 2: Graveyard & Domain (2nd Ed)	WEG		Nov
Star Wars Adventure Journal #8	Peter Schweighofer (ed.)	WEG	Nov
Gamorrean Guards & Mos Eisley Cantina Miniatures	WEG		Nov

STAR WARS: AN ANIMATED HISTORY

by Joe Cesaro

Animation has played a major role in the Star Wars galaxy. From the 1978 *Christmas Special* to the *Ewoks* cartoon series and from these animated adventures to the comic book and entertaining and have added much to the *Star Wars* legacy.

Special Beginnings

Always a big fan of animation, George Lucas dreamed of one day producing something animated. He had given it much thought in the past and was determined to fulfill his dreams. At one point he even toyed with the idea of doing *Star Wars* as an animated movie instead of a live action film. After the phenomenal success of *Star Wars* he finally decided to do a 12 minute test sequence during the *Star Wars Christmas Special*, which aired on ABC in 1978. While most people will say that the special was not a highlight in Lucasfilm history, all agree the animated segment was well done and definitely worth watching. The animated segment has even become a cult classic to many Star Wars fans.

The animated sequence featured the core cast of the first *Star Wars* movie, including the characters and vocal talents of Luke Skywalker, Han Solo, Chewbacca, Princess Leia, Darth Vader, R2D2, and C-3PO. The plot, rarely seen and now infamous 12 minutes was of great importance to Star Wars fans because it served as the prologue of the upcoming second installment of the trilogy, *The Empire Strikes Back*, and more importantly it introduced one of today's most popular Star Wars characters, the bloody-hunter, Boba Fett.

The full-on story had Han Solo and Chewbacca (who are unknown planet) trying to track down a mysterious and powerful crystal. Luke Skywalker and the Droids try to find them and the crystal. Unbeknownst to them, Boba Fett was hired by Darth Vader to also locate the crystal and to capture Luke for the Empire. After landing on the planet surface and having a few close calls with the native creatures, Luke and the robots are rescued by Boba Fett, who leads them to the Millennium Falcon. After the rescue of Han Solo, Chewbacca, and the boys, Luke comes down with a deadly native virus. Chewbacca and Han "slay" Boba Fett (or so they think) and take off in the Millennium Falcon, leaving Luke to die.

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the cure. Back at the ship, R2D2 intercepts a transmis-
Darth Vader to Boba Fett detailing his true intentions.
ends when Boba Fett and Chewbacca return with a
ke, who is now grateful for having his life saved. Luke
o Boba Fett and calls him a true friend to which R2D2
ell Luke that is not correct, and reveal Fett's true inten-
r battlescapes and vows to get his revenge and not to
the next time.

mation for this sequence was produced by a three
ompany from Canada named Nelvana. This company
ver to develop many other *science fiction* series, includ-
alactic Thanksgiving and *Ronnie and Julie*, but is now
ous for the animated series *The Ewoks*. While the
for the special appearance were thrown by standards
od both Luke and Han Solo were drawn as caricatures
not even looking like the actors, the overall look
nation was unique and dazzling. The choice of using cer-
olors like the neons made all the main characters
bright and fluorescent backgrounds worked extreme-
y gave the animation a futuristic feel unlike any other
show before it. However, the acting was contrived and
well thought out making it an extremely exciting 12
minutes to watch.

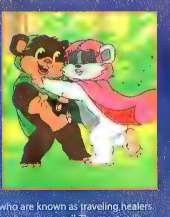
The Saga Continues

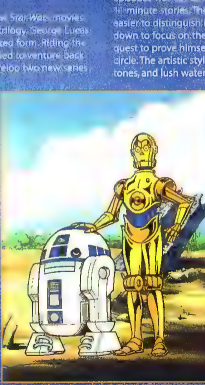
With technology was conceived and no new *Star Wars* movies
ned until the making of the next trilogy, George Lucas
ns attention on *Star Wars* animated form. Riding the
s *Return of the Jedi*, Lucas film decided to venture back
animated field. They planned to develop two new series
day morning television that fea-
aracters from the *Star Wars*
ilms. Lucas decided that both series
use central characters from the
but not characters that were
ortrayed to the actual plots. They
do a series about the Droids
series about the Ewoks. Both choic-
sisted of enormously popular char-
d both were naturals for appear-
mation. George Lucas was very
ental in developing the premises
animated series and was very
part of the cartoons through
elopment from editing the sto-
overseeing the actual animation.
hired top people to help him
quality product and carry out his
e called upon Mikl Herman, a
ion manager for *Return of the*
erve as producer of both shows,
gloved Paul Dini to act as story
Paul, who was then a writer for
ons wonderful *Flash Gordon* car-

toon, has recently developed fox's smash hit *Batman*, and is one of the top people in animation today. George Lucas also spared no expense to insure the quality of the show. The average cost of each episode was $300,000. This made *Ewoks* and *Droids* two of the most expensive Saturday morning cartoons ever produced. Nelvana Entertainment was again chosen by Lucasfilm for the production of it's two animated series, *Droids: The Adventures of R2D2 and C3PO* and *Ewoks*. Both shows appeared Saturday mornings on ABC premiering in the fall of 1985.

The Ewoks

The Ewoks series was based on the muppet like creatures lives on Endor before the were invaded by the evil Empire. The series featured the heroes from *Return of the Jedi*. The small long brave scout Wicket and his friends Princess Kneesa, Latara, Teebo, Logray and others. Each animated episode revolved around a theme of family, friendship, and community. The Ewoks are known to be passive by nature but can and will protect themselves and their sacred, magical crystal. Other inhabitants of the planet Endor that are featured in the series were the Ewoks main adversaries the Duloks. Created first in a short story by Lucasfilm designer Joe Johnson, the Duloks are distant and evil cousins of the Ewoks and are determined to capture the magical crystal. Also appearing occasionally were the Phlogs and the Tugahs. The Phlogs are giant, but simple minded, creatures and friends of the Ewoks. The Tugahs are troll like creatures who are known as traveling healers. Some of the Tugahs are good and some are evil. The most evil being Logray's long time rival, Moraq a constant nemesis to the peaceful Ewoks who is thought by many to be the embodiment of evil. In the show's second season, now called *The All New Ewoks* changes were made to the series. The length of most episodes was cut down from the 22 minute story to a couple of 11 minute stories. The characters were all redesigned, making it easier to distinguish between them. The cast was also pared down to focus on the main characters, particularly Wicket and his quest to prove himself worthy and join the honorable warrior's circle. The artistic style in both seasons was more cartoon like tones, and lush watercolor backgrounds, giving the series a magical and mystical feeling that worked very well in telling the stories of the Ewoks.

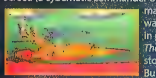




The Droids

The Droids animated series featured R2D2 and C3PO before they meet Luke Skywalker and Princess Leia, the time before the rise of the Empire and the beginning of the *Star Wars* Saga. These tales are told from the robots' point of view and are about their lives with other owners. Each half hour episode is a complete story, but it represents part of an ongoing story, thus forming a serialization that is rarely gone in a cartoon format. Other special features of the *Droids* series was Anthony Daniel reprising his role as the voice of C3PO, and Academy Award winner for sound effects (*Star Wars, Indiana Jones, and E.T.*) Ben Burtt supplying the same for the animated series (which he borrowed many from the live action

movies). The stories themselves are also similar to those of *Star Wars*: Evil villains, hell bent on starting their own evil empire and conquering the galaxy. Standout villains like Sise Fromm (who looks a little like Jabba the Hutt), Gaff (a Kobali who with one scratch of his spine can put his victims to sleep) and Admiral Screed (a cybernetic commander of one of the Empire's starfleets) make this an interesting series to watch. *The Droids* also appeared in prime time, with their special *The Great Heep* in June 1986. The story, which was written by Ben Burtt, has Artoo and Threepio being shipped to their new master, Mungo Baobob. However, the planet that they arrive upon has been taken over by the evil Empire using a devastating new machine called The Great Heep that has a passion for destroying R2 units. The unique style of animation used in this series was taken directly from the popular Christmas special. The designs, backgrounds, and artwork were light years beyond anything else on saturday mornings. This attention to detail throughout the whole show emphasized the quality and quantity of work that went into this animated series making the overall outcome true Star Wars.



A Piece of History

With the emergence and popularity of animation growing in recent years, many fans and collectors are looking to own a piece of Star Wars history by collecting the art from any of the star wars animated films. While the shows are relatively recent productions, the art is unfortunately not readily accessible.

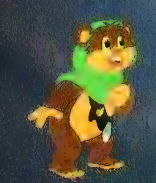
The Christmas special was only 12 minutes long and there is an amount of art that could be available. Making matters worse, almost all the art for this special was destroyed. The Ewoks pieces and remaining few cels and backgrounds from the Droids classic are now part of a traveling exhibition of Lucasfilm memorabilia shown in museums across the country and not available for sale.

The Droids (13 episodes) and *Ewoks* (26 episodes) cartoons produced much more art because they ran whole seasons, but unfortunately this art also is hard to obtain. *The Ewoks* whole first season was destroyed and no art is known to exist, the art for the second season is readily available, but the original background are scarce and tough to find. *The Droids*, which only ran one season also had most of the art thrown out or destroyed for the first eight or nine episodes. The remaining episodes art is available, but both the cels and backgrounds are very scarce. With the rarity and scarcity of *Star Wars* animation art, Lucasfilm has licensed limited edition originals and cel-cels. These classic scene cels can be found at your local comic book store or favorite art gallery.

Collectors note: This summer the release of the trilogy will contain a special coupon to obtain a cel-cel of either Boba Fett or the Droids at a discounted price.

The Final Chapter

Though these wonderful cartoons were not quite successful on network television, the love and care that was put into them will not be forgotten. One day, cable will resurrect these animated gems, and a whole new audience will get to appreciate the beloved classic characters and the interesting new characters that have added much to the wondrous thing we call Star Wars.■



After reading about all the exciting stuff Dark Horse has in store this fall, here's your chance to win enough Star Wars® loot to make you the envy of every smuggler in Mos Eisley!

Prize 1: Dark Horse's Star Wars three-volume movie adaptation paperback boxed set, a copy of Star Wars: Empire to the Empire #1 autographed by Kevin J. Anderson, a copy of Star Wars: Empire's End #1 autographed by Tom Veitch, a Dark Horse Star Wars: Empire Never Forget Force in the Galaxy T-Shirt, an uncut sheet of Star Wars: The Empire Strikes Back Widevision cards from Topps, a 1/4 scale Tuscan Raider vinyl model kit and a five-inch vinyl kit from Screamin' Products, Darth Vader sports watch, Star Wars pencil topper and a Fisher Space Pens!!

Prize 2: Dark Horse's Star Wars three-volume movie adaptation paperback boxed set, a copy of Star Wars: Empire to the Empire #1 autographed by J. Anderson, a copy of Star Wars: Empire's End #1 autographed by Tom Veitch, a Dark Horse Star Wars: Empire Never Forget Force in the Galaxy T-Shirt.

Prize 3: Dark Horse's Star Wars three-volume movie adaptation paperback boxed set, and a Dark Horse Star Wars: Empire Never Forget Force in the Galaxy T-Shirt

Fill out this coupon and mail it to:
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No purchase necessary. Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and **mail it to Gemstone Publishing, Inc., Dark Horse Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing Inc. and cannot be returned. **Entries must be received by December 1, 1995, which is the closing date of the contest.** Winners will be chosen in a random drawing to be held no later than December 15, 1995. Winners will be notified by phone or mail by December 31, 1995. Odds of winning will be determined by the number of qualified entries received. Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families or agents of Dark Horse Comics, Lucasfilm Ltd., Gemstone Publishing, Inc. or Diamond Comic Distributors Inc. Estimated retail value of prizes is as follows: Grand prize- $100; First prize- $100 each; Second prize- $50 each. All local, state and federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to a one-time use of their name, photograph, and/or likeness to be used by Gemstone Publishing Inc. for promotional purposes. This contest is void where prohibited, regulated or restricted by law in a manner except, some sales tax, postage and rules. For the names of winners of all prizes mailed a self-addressed, stamped envelope with your request to Gemstone Publishing Inc. at the address above. "Star Wars" is ™ and © 1995 Lucasfilm Ltd. Used with authorization. Text and illustrations for Star Wars: The Empire Never Forget Force in the Galaxy, Star Wars: Empire's End #1 © 1995 Lucasfilm Ltd. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. All Rights Reserved.

Courting Princess LEIA

An Interview With Dave Wolverton

by
Daryl F. Mallett

Novels:
On My Way to Paradise (Bantam, 1989)
Serpent Catch (Bantam, 1991)
Path of the Hero (Bantam, 1993)
The Golden Queen (Tor, 1994)
Beyond the Gate (Tor, 1995)

Star Wars:
The Courtship of Princess Leia (Bantam, 1994)

Since winning the Gold Award in the L. Ron Hubbard's Writers of the Future Contest in 1987, Dave Wolverton has come a long way. He's published six novels, including the ***Star Wars*** *novel, and placed second in The Philip K. Dick Memorial Award ceremony. Busy with writing and family, Wolverton took time out of his full schedule to talk with* ***FAN****.*

FAN: Dave, tell me about your *Star Wars* experience. How did it happen?

Dave Wolverton: Well, it was really funny. I was already a Bantam author and my editor, Betsy Mitchell, called up and said "What do you think about *Star Wars*?" So I started giving her this long detailed analysis and after about twenty minutes she said, "No, Dave, that's not really what I meant. What I want to know is would you be interested in writing a Star Wars book?" And I said, "Yeah, sure!"

So you actually went to great lengths to give a critical anaylsis?

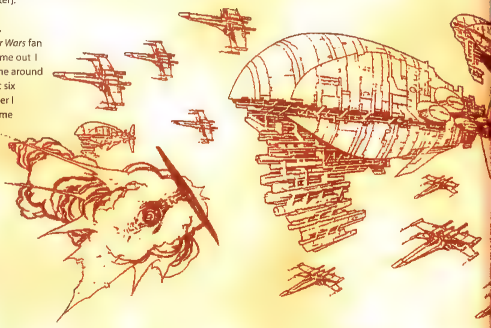
Yes. It was sort of a Freudian/Jungian outlook, which is not at all what she wanted (laughter).

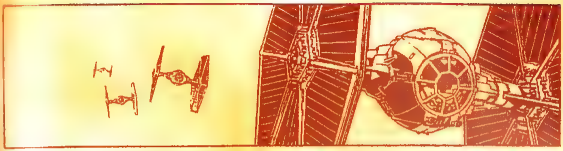
And the rest is history...

Of course I was a big *Star Wars* fan when the movies first came out. I went and saw the first one around 35 or 37 times in the first six months it was out. So after I said yes, Bantam took some of my previous novels and sent them off to Lucasfilms who, of course, reviewed them and had to give you either their "yea" or "nay" on whether one was a *Star Wars*-approved author. I got the thumbs up and at that point I was free to submit an outline. Betsy basically said they wanted something which would be for hardcover, a large book, 125,000 words or so, and my restrictions were really fairly light. We got to play with the *Star Wars* characters, anything after the first three movies we couldn't touch anything before that. And of course they wanted to avoid some of the things that we've seen being done in the comic books.

Such as...

The first thing anyone comes up with is "Oh, the Empire is coming back together" or something like that. No, no, no. So at that point I got together some of my friends—Shayne Bell, another *Star Wars* author in short fiction; Dave Doring; and another friend who had worked on *Star Wars* fanzines, Melva Gifford. They all got together with me for dinner and I said, "Well, here's some ideas," and started throwing out the ideas that I had for stories. What I did was wait for their eyes to light up in order to see which ones they started to get excited about.





So some of the ideas got canned early?

Yes. The rest of them all went down into an outline that I then produced within the next day or two and sent off to Bantam Books and they loved it, and to Lucasfilms who loved it. Of course the outlines have to be approved both by Bantam and Lucasfilms, then they went to George Lucas himself and I got his signature on all of my questions like "Can I have Han Solo kidnap Leia?" and things like that. Then at that point you're free to get your advance money and start working on the novel. So I just went ahead and started writing night and day until four in the morning, propping my eyes open with toothpicks, and got the book out.

How long did the actual writing take?

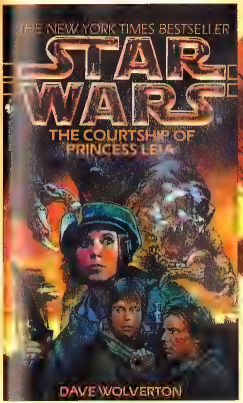
I think the actual writing was something in the neighborhood of two to eight months, which is about right for me. That's from first draft to final revisions, which is actually pretty quick from start to finish. I was under a pretty hairy deadline anyway. So I didn't do too bad.

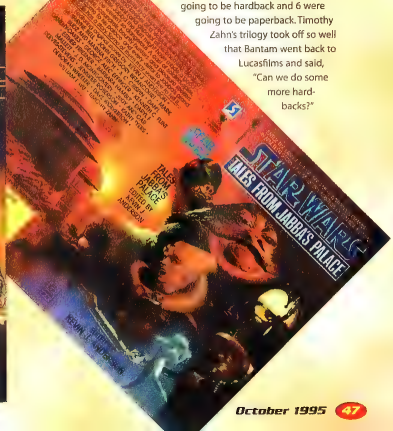
What was an idea that got canned that maybe you were hip about? What did readers miss out on?

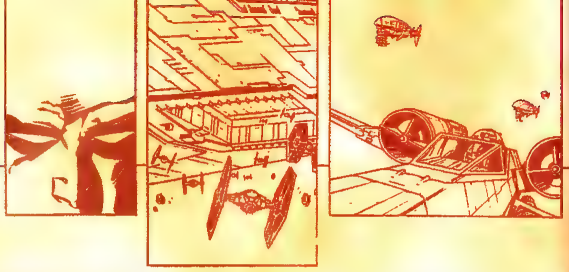
One of the things I originally wanted to do was have a love interest with Luke, but Bantam said, "No, we want to save that for a novel of its own," which is a good idea when you're marketing twelve novels. So that was one of the things. Another thing I wanted to do was, since you have Obi-Wan Kenobi popping in and out giving advice to folks, I figured if he can do it, then certainly the Emperor would be able to with the dark side of the Force, so I was thinking about maybe having him leading a team of new dark Jedi. But that conflicted with things that were going on in the comics, so I decided I probably better not do that. So I had to do some continuity checks. But those were a couple of ideas that went out the window. I'm sure there were more, but some of them go out the window so fast you don't even think about them again, you just forget about them.

So the writers were hand-picked. Joe Writer like me, with only some short stories out, couldn't just send them a book?

No. And in fact Bantam originally had a contract for 12 books, and 6 of them were going to be hardback and 6 were going to be paperback. Timothy Zahn's trilogy took off so well that Bantam went back to Lucasfilms and said, "Can we do some more hardbacks?"







Then they extended the contract a little bit and added a few things like the *Star Wars* anthologies, and Kevin Anderson's encyclopedia, which led to the rebirth of some of the young adult novels, picture books, and the like.

Are you doing anything else?
I've done some short stories for the anthologies and I've got some proposals in with West End Games to do some gaming things with the Star Wars universe, so for right now that's basically it. Maybe down the line I may do another novel. I've talked to Bantam about doing another, and that may come down the line and then again may not, depending on what happens with the contract. George Lucas is holding back until he gets the next *Star Wars* movie completed before they make much in the way of new plans. The concern is, of course, that the new movies will supplant the classic *Star Wars* series because they'll have new characters that people will be more interested in. So they'll have to see how that goes.

With the success of *Star Wars*, I don't think that's the cause. These books were long overdue.
Yes. And that's of course why they've done so well and the number of people who are picking them up is just tremendous.

The first anthology has already hit all the bestseller lists except for The New York Times' and has already shipped 400,000 copies which, for an anthology, is incredible.
I've never heard of an anthology selling that many copies.

You've had six novels published now...
My first three novels, then **Path of the Hero**, which is the second part of **Serpent Catch**, is probably my favorite novel so far. **The Golden Queen** just came out a month or so ago in paperback and **Beyond the Gate** was just released this August in hardback. The next one I'm currently working on is called **Lords of the Seventh Swarm,** and will be out next year some time.

Has writing the Star Wars book changed your career at all?
I don't know. It certainly gave it a nudge. On **the Golden Queen**, my sales were really good and I wrote it for the *Star Wars* audience... just a fun rollicking novel in the *Star Wars* tradition, lots of alien worlds and grand quests to save the universe. People responded really well and I've gotten a lot of people who've written to say they loved that book. And it's nothing at all like my deep, dark, serious stuff that I started out writing, which of course dismays some fans, but I've got more of that coming, too, so... I guess no matter what you do, somebody's going to be dismayed. No matter what you write, there's always going to be someone who wants something different, and you can't satisfy everyone at once.

Who exemplified "the real thing" in your literary influences?
I loved Heinlein when I was growing up. And Ursula Le Guin. I read a lot of authors... David Brin, Orson Scott Card is one of the best storytellers out there. I really like Lucius Shepard for his style. I think all of us to some degree have been affected by just about everyone. William Gibson is one that I admire. I guess when it comes down to it, I look at each author and it's not a matter of if I admire them, it's almost always a matter of what I admire them for.

Like Mordecai Roshwald or A.E. van Vogt.
Yes, who did something really great like wonderful transitions between very dull scenes or something like that. And you sit there and say, "What is this guy doing that I really like?" I find I'm sort of like a packrat. I look at what I like with all the different authors and then pull it in and try to make it part of what I do.

What about outside your field?
Well, I used to be a trapper and a fisherman, outdoorsman, so I tend to like, shall we say, rural settings. I guess there are a lot of people outside the field who affected me...I really love the works of Raymond Carver, Anne Tyler, Borges, and some Latin American writers. I've worked as a prison guard, a meat cutter, a pie maker, so I tend to like blue-collar people. I also have worked in a really small town, I was raised in a small town where I knew everyone. And so, because of this, I basically came to the conclusion that everyone on this planet is absolutely crazy. And it's just that we don't know each other well enough to know how insane the rest of those people are. I tend to have characters who are just a little bit mad.

According to Dr. Craig Noguchi, everyone is insane to varying degrees. So we surround ourselves with people who are similarly insane so we appear normal.
You're right.

Is your life more enriched now, after *Star Wars*? Can you die happy now that you've written a *Star Wars* novel?
I don't know. Dying happy will mean that I have enough money

for my kids to inherit so that, should they decide to leave this planet, they'll be able to afford passage off. That's my goal. Free passage off the planet for all of my children.

Was it just another book for you?

No. I tried to make it as much like a *Star Wars* movie as I could, and it still takes a lot of work. I really enjoyed what I was doing and I hope that other people did too. But for us [the writers] it is some exposure. I mean here are a million people reading this book and it would take a long time for a million people to read my books beyond the **Star Wars** book, in a normal case. So this is great free advertising, if nothing else. Hopefully people will go out and pick up some of my other works and help us poor struggling *Star Wars* authors with our non-*Star Wars* projects. But beyond that, it wasn't just another book simply because when I saw that first *Star Wars* movie and had to go back and watch it 38 times because I didn't know anyone would ever invent a VCR in the future, my goal was basically to memorize the dang thing film clip by film clip.

Gee, Dave, the number of times you've seen the movie keeps getting bigger with each telling.

Yeah, well, I am a storyteller... Since that time, I wondered "Why can't I get a job working with Lucasfilms, especially working with ILM [Industrial Light & Magic], so I started studying photography, writing, art, electronics, and all sorts of things, with the idea that, "Someday I'm going to walk in there and I'm going to know how to do so darn much they won't be able to turn me away." As I got into it, my dreams took me in other directions, but this was an opportunity to fulfill some of those dreams.

You mention that your early work was dark and serious. Was the Star Wars novel different to write? Plus you mention you tried to make it like a film. Was there a different thought process, a different construction process than from your other works?

Yes. I think first of all that the characters are very well constructed. They lend themselves to having just the right combination of varying quirks of personality so that they can rub against each other very well. And so the world was well created. And being able to see the characters in your head just like it was a movie and to know how they would speak and what they would do before you ever sit down to write is a great thing because it makes the writing process that much easier. There's none of this discovery that I go through and taking three or four months to really learn and understand my characters before I have to rewrite the whole darn novel. [Wry laughter.] And so I didn't have the false starts I've had with other books. The first scene of **The Courtship of Princess Leia** is the very first scene I wrote and right down the line I really didn't have to change anything.

Then this book ran fairly linearly?

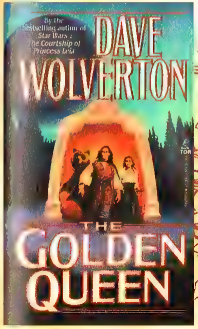
Yes. The book as you see it is pretty much the book that I wrote. And that's not true with all my other books. With all my other books, I spent a great deal of time aggravating over what happens next. So this book was easier in some ways to write.

And yet you had more to live up to.

Yeah. You have a higher standard to live up to. You have things working for and against you.

So what's next for you?

I'm just bursting at the seams right now. I am writing so much. I just sent off a couple of children's picture books to a publisher. I have four novels that I'm working on besides my novels with Tor. I've got a fantasy series I've started, I've got a mystery that I'm writing with a friend, and I've got two science fiction novels that I want to write, so I've got just all kinds of things lined up. One of them is another dark, serious one. Another one is what I hope would be a very lucrative, great book that young readers would get into. The fantasy book is sort of fulfilling my own fantasy of being the next Tolkien who, when I was growing up, I always wanted to be. It's my first dip into fantasy. And so I've got a lot of different things I'm doing. And I guess one of the great things about writing the **Star Wars** novel is that it's given me enough freedom through the royalty checks I've gotten over the last couple of years to allow me to do all of these things I've always wanted to do. ■



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Consultant: Larry Liles

There is a cloud spreading over the comic book industry—a mushroom cloud! It's radiating quality and excitement at explosive levels! We're talking about Mushroom Comics out of Costa Mesa, California, home of some of the hottest new talent in the comic book industry. Mushroom Comics is just over a year old, and already it has critics and audiences buzzing.

What are they talking about? How about a half man, half spider bent on revenge and bloodshed! It's **Araknis**, and as Mushroom publisher Gabe Jimenez puts it, he's "Not Your Friendly Neighborhood Spider, man!" **Araknis** is the creation of Michael and Mario Ortiz of Vancouver, Washington who joined artistic forces with Mushroom founders Paul Heim, Perry S. Yem, and Gene Jimenez at the 1994 San Diego Comic Con.

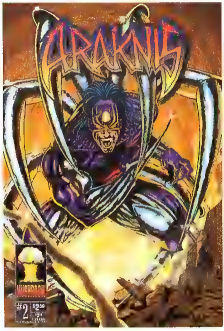
What is Araknis exactly? According to its creators, the Ortiz brothers (and as seen in the prologue in issue #1) Araknis is the result of an encounter between scientist Jonathan Blackwell and a "hyorid spider-like being" called T'Rokan. Both are trapped in another dimension by a powerful being known as Crypt:s, and in order to escape this realm they merge together into a single composite form, Araknis, although each maintain his own conscious mind. This split personality makes Araknis more unpredictable. T'Rokan feeds on Blackwell's emotions like anger and fear, and when Araknis legs are out you know T'Rokan is then in control.

Although the Ortiz Brothers' **Araknis** is the most popular creation of Mushroom right now, it is not the fledgling company's first publication. The futuristic mercenaries of good in **InnerCircle** debuted back in February of 1995 from Blackline Studios. Creator Paul Heim says "The response was good. As far as a brand new company, it was phenomenal." Heim also had a futuristic type of **Road and Track** magazine called **FutureTech** which featured black & white illustrations of many of the vehicles seen in **InnerCircle**. He in added, "**FutureTech** will be re-released in late 95' early 96' with a full blown comic book story in full digital color."

The new cover **FutureTech** will be a flip book with Red Arrowana Studios **Swarm**, the story of four women who pilot wasp like vehicles and protect the Earth from supernatural and/or alien invasions. Heim is optimistic that the new color **FutureTech/Swarm** will be very well received.

Color, among other things, is definitely Mushroom's strong point. "The color quality of the books is awesome." Lug Bihl says. Mushroom's colorist

Armor Max, Mario Ortiz, Gabe Jimenez



...ut director Gene Jimenez does all the work himself. Using digital ... Adobe Photoshop. "Most big companies use digital color," Jimenez ...t not very many small companies have it."

...the positive response to his work, especially in **Araknis**, Jimenez says, ...t is his own worst critic. "I'm still pretty new at this. If you like what ...now, wait till next time!

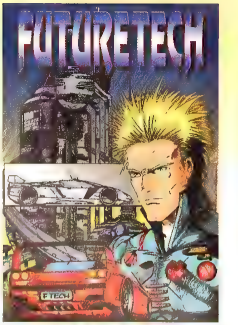
...d artistic style in both story and art is the true focus of Mushroom ...am isn't worried about things like the licensing of a product line to ...g with the books. "The focus of the company is on book quality," ...er Gabe Jimenez says, "it comes down to putting out a good book. ...other things will eventually come out of it."

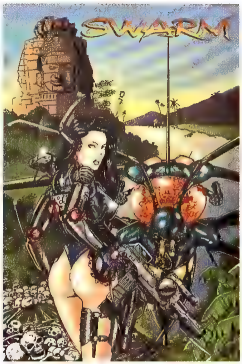
...Helm adds, "The short term goals of Mushroom include establishing ... foundation for the titles we have [**Araknis**, **FutureTech**, **Swarm** **InnerCircle**] and secondly, to bring on good talent." Helm goes on to ...that Mushroom is looking for a certain look and quality. "The con... is to be original as well as artistic," he says.

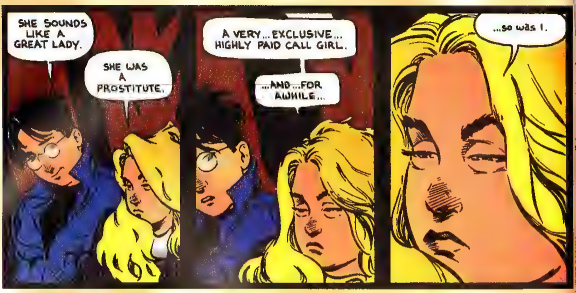
...n stresses that Mushroom is bent on producing only quality art ...panied by great ve and interesting story lines. As Gabe Jimenez ...s, "We don't want great art and a poor story line, or a great story and ...ll-along. We're not going to be stuck doing that."

...shroom's commitment to qual ty can on y be an asset for fans of their ... Michael Ortiz sums up this attitude, "We fucked out with Mushrooms ... easy to connect with somebody who cares about what we're doing ...e same kind of passion."

...passion can be seen in the young publisher's titles, so look for ...room's atomic mushroom cloud logo. Like the effects of an atomic ...on, you will see fallout from this Mushroom for years to come! ■







STRANGERS AMONG US

by Steve Fritz

Terry Moore came into the comic world quietly, but with a very powerful idea. His comic, ***Strangers In Paradise****, wouldn't involve buff babes with bad attitudes and costumes that would be revealing even on Baywatch.*

David, Francine and Katchoo would be characters who are very, very human, with all the comic and tragic foibles that go with it. In fact, if you met David and Francine on the street, you'd take them for perfectly normal. Katchoo's another story.

And that's what's so revolutionary about ***Strangers In Paradise****. It's a comic that doesn't involve intergalactic aliens or incredible superpowers. It's about three people who you might meet anywhere and their lives. Of course, the highly explosive Katchoo keeps things moving, but she's not the whole story, either.*

The important thing is since Moore started publishing ***SiP*** *(first as a three-issue mini-series through Antarctic and now through his own Abstract Studios), he's developed a devoted following who can't wait for each issue to be published every other month.*

Interestingly enough, Moore is a very soft-spoken man who also says some very powerful things. This interview, done over two sessions, will show why he is one of the most promising new creators to hit the comic book world in the last several years.

FAN: I understand you might be doing the writing for DC's The Dreaming.

Terry Moore: It's a case where I pitched an idea to [editor] Alisa Kwitney and she rejected it. So I came up with a second idea, and she told me to keep on trying. Finally, the third time I pitched her she came back to me and said she loved the idea. Right now she's on maternity leave, but we're supposed to work on it when she gets back. I'm real excited about it.

How did you come up with Katchoo, Francine, David, and Strangers In Paradise?

Basically, these are just people that I'm crazy about. They were the kind of people I wanted to know and hang out with. What happened was I was going from store to store looking for a comic like this. I wanted a comic about people you could fall in love with and a story you could get involved with. I couldn't find it. So I decided that as I couldn't find one, I might as well write one.

I know that sounds kind of arrogant. It really wasn't. I just wanted to read a story like this. At that time, there weren't many titles like **Strangers in Paradise.** The closest was **Cerebus.** Even the independents were heavy into the superhero stuff. I just didn't care about that stuff anymore. Even the Fantagraphics stuff I didn't care about anymore. It had gotten real course and blunt, and all full of steam and anger.

So I said to myself, "Noooo... I want to read a story that is really intimate and you get to know these people and see things you probably shouldn't see and [hear] conversations you probably shouldn't be hearing."

The cornerstone of the trio is they really do care about each other.

Yeah. [That's] one of the things that I really like about people. I like people who are trying. I'm one of those guys who gets real choked up at the movies when someone gets dumped on. So I wanted to write from a human point of view. What I'm saying is look at what we all go through; look at what we do to each other in the name of love.

You purposely avoid fantasy and superhero elements.

Right. I wanted to present something that resembled real life. What I didn't want to do was present a couple of **Playboy** pin-up girls going through *Baywatch* motions. I didn't just want to create a comic where the main purpose was to watch them in their underwear. I didn't want to have guys who worked out in a gym and only had to worry about their girlfriend situations. I wanted to write about people that you or I could possibly meet. I also didn't want to fill it with all sorts of cliché stuff. Now that I've been at it for a while, I see clichés all over the place and it's driving me nuts. I want to get away from everyday comic book devices and work on the story.

Francine's pretty conventional, but David's a poet and Katchoo doesn't have an everyday history.

Right now there's a big controversy among the readers regarding Katchoo as to whether she's gay or not. I'm getting letters from really strong-willed lesbians saying "Look, if she's gay, you're handling this wrong." Then I'm getting letters from other readers saying it doesn't matter whether she's gay or not, but it really bristles their feathers that I handle her character a certain way. They want some kind of gay icon. I'm not catering to special interest groups.

Haven't these people read Domesticity Isn't Pretty?

[Laughs] Oh no! It's that kind of thing. I want to break conventions and I think if Katchoo read these letters, she'd be really ticked off. She wouldn't want to represent a certain way that's necessarily respectable.

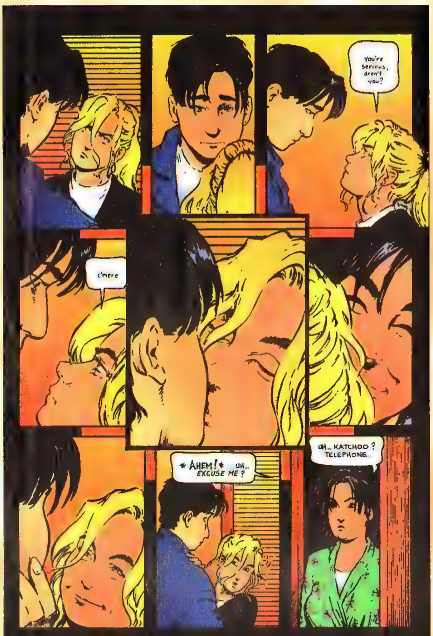
Katchoo is kind of the wild card in the mix. How would you describe her to someone who's never met her? You know she's the one that everyone latches on to.

That came as a complete surprise to me. I thought I was writing about Francine. I had this image of this perfectly normal girl next door having a complete nervous breakdown and throwing off all her clothes in a park. It's an absolutely unthinkable thing for a

woman to do. I started thinking what could you possibly do to drive a woman to that point and I started writing backwards from there.

Katchoo was the catalyst that I threw in there. She was going to be the person who was going to say all the stuff I was pissed off about. Once I got her in there, she took over. In a way, I lost control of that. In fact, at one point in the second story, I reached a point where I was going to write her off. I'm glad I didn't do that. If Francine and Katchoo were a normal couple, and if they were a guy and a girl, there would be a lot less confusion about what's going on. Instead, I miscast the roles and put women in traditional men parts and men in women's parts. It will end up as a way I explain a lot of dynamics between women and men there.

I don't know if I can define Katchoo. I know all these things that happened to her, I know her situations, and I know her heart. The best way to explain it is the basic premise of the story is love is like a war. It can be just about the worst thing that can happen to you. It can leave all these victims in its wake. Some people are victimized completely by it, like Francine. Some people just thrive on it like a mercenary, like Katchoo, who always survives. That doesn't mean that Katchoo is healthy or anything. She's paid dearly for it. Look at how hard she finds accepting it from David right now.



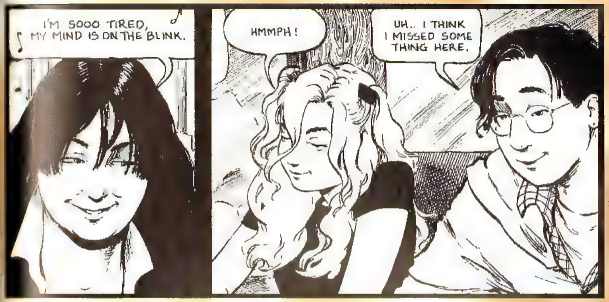
Where do you put David? You once described him as an observer.

I now describe him as a soldier from the enemy camp who winds up in the same foxhole asking questions and sharing rations. He's still from the other side. He can relate to a lot of what's going on, but we have not really gotten into why he can relate to it yet. That's another story I'm working on. No one knows what happens when he leaves or what he goes home to. There's a real good story there. As David and Katchoo get closer and closer, we'll start going into that. After that's done, I hope it will set things up so that we finally all have a person we can relate to so we can understand where everyone is coming [from].

How has Strangers In Paradise been doing?

Fantastic. It seems the harder the big guys fight, the better it is for little guys like me. Circulation has gone up about 15% for each book. **SiP** #1 sold about 10,000 copies and I'm up to 15,000 for #4. Also, I'm selling another 1,200 to 2,000 in reorders every week. So it's been doing really well. What's helped is Jeff Smith told me the cycle of events as they happened for him, including all the pitfalls. Of course, he didn't have to deal with what's happening with the distributors at the moment, and that could potentially really mess things up. Otherwise, I've taken his advice to heart and it's working. I'm just hoping a lot of those doors stay open. What scares me is they're shutting just as fast as they can.

Actually, the people I really feel sorry for are the people who are trying to get a new book out, unlike mine which is only trying to grow. They're the ones who are going to hurt over the next few years. I think the only solution to the current situation is go with your instincts. If you stay true to them, then you'll survive. What



most people don't understand is even the biggest of the comic book companies have one or two wunderkinds who go by instinct and the whole company revolves around them.

I understand your father is a film director.
His name's Tom Moore and for the last ten years he's been doing TV. A whole bunch of different TV stuff. He's a greatly respected international fashion director, so he does a lot of fashion-related stuff in both America and in Europe, but mainly in Austria. Back in the 70's and early 80's he was doing movies and I actually worked for him. Back then it was all independent and B movies. No major releases really.

The reason why I mentioned that is I understand you have a day gig as a video editor, and it helps you in doing Strangers.
That's what I've been doing for the last ten years or so, mainly commercials for TV. I'm not impressed with my work that way. It's a job.

Still, it helps you in doing the comic.
Video editing really makes you stare at theme components and learning how to put together sequences, scout for performances and nuances and all that. So, when I'm doing my characters, it all ends up like I'm doing a movie. I'm basically trying to choose the right still from this film called *Strangers In Paradise*. I'm trying to put together the sequence that's the most poignant.

That's still not what many people expect as a background in the comic art world.
One of the things I'm really grateful about is there are those people who have worshipped comics and learned everything they know from comics and when they grow up they do all these really bad titles for DC and Marvel. The people who are more into film books, and whatever are the ones that make the really good comics. All those guys who grew up on Valiant, Image, DC, and Marvel are not going to be bringing in anything. They'll just repeat the stuff that's been done over and over.

I honestly think that's why a lot of the problems with comics have happened. Most of the comics being done today are by 20-something guys and they are making all their decisions based on comics history and don't look for anything else to enrich it. There are exceptions to this, such as Neil [Gaiman], but very few exceptions. Nobody will admit to being enriched by literature, and I think that makes comics flat. When you sit down to your word processor or drawing board, you have to feel that way.

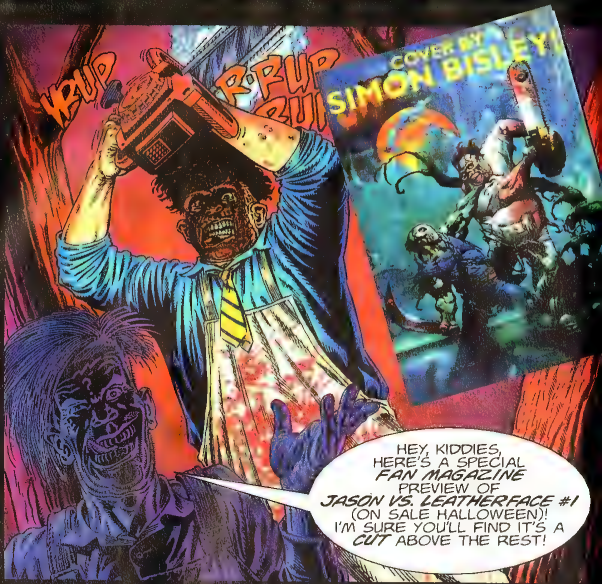
I think one of the most awful lines that I hate was R. Crumb saying that comics are just lines on paper. That's bull. I never agreed with it. That's like saying all the great writing in the world is alphabet soup. If you approach it that way, you wind up with nothing but crap. What are you doing it for? If you want to make formula comics and make money, go to cons and not be willing to be able to boast about yourself, then you can do that. I'd rather put out a great story that I can be proud of.

Your comics also have a heavy emphasis on music. You put in original songs that you wrote.
I used to be a musician for about ten years. So I had notebooks full of songs, poems, and all that kind of stuff. When I work on the comic I actually hear songs that I wrote in the background. Also, when I draw each issue, I usually go through five or six CD's. They usually set the mood for what ends up on the page. It's like how important the soundtrack is to a movie? So each issue for me has this soundtrack to it.

You and Matt Howarth are about the only two creators who recommend a soundtrack to go along with their comics.
I'm glad I did that. I started that with #3. I personally can't think of the death scene there without the music behind it. You can't have the one without the other now. It doesn't have the impact without the music.

I was talking to Paul Pope about this. We're both the same way. We're getting to the point now where we're getting a batch of CD's and that's what the next issue will be about. He thinks listing CD's is a good idea. I think he started doing it with **THB**.

I'm 40 years old. Music is where my generation comes from. When I was young, music was the most important thing in the universe to me. So I still carry that with me. I mean I wouldn't have learned about William Burroughs if it wasn't for *Creem* magazine. ■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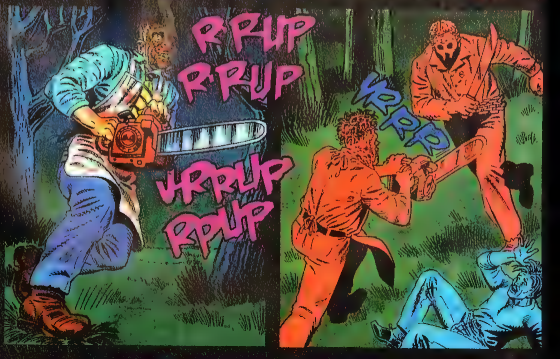
HEY, KIDDIES, HERE'S A SPECIAL FAN MAGAZINE PREVIEW OF JASON VS. LEATHERFACE #1 (ON SALE HALLOWEEN)! I'M SURE YOU'LL FIND IT'S A CUT ABOVE THE REST!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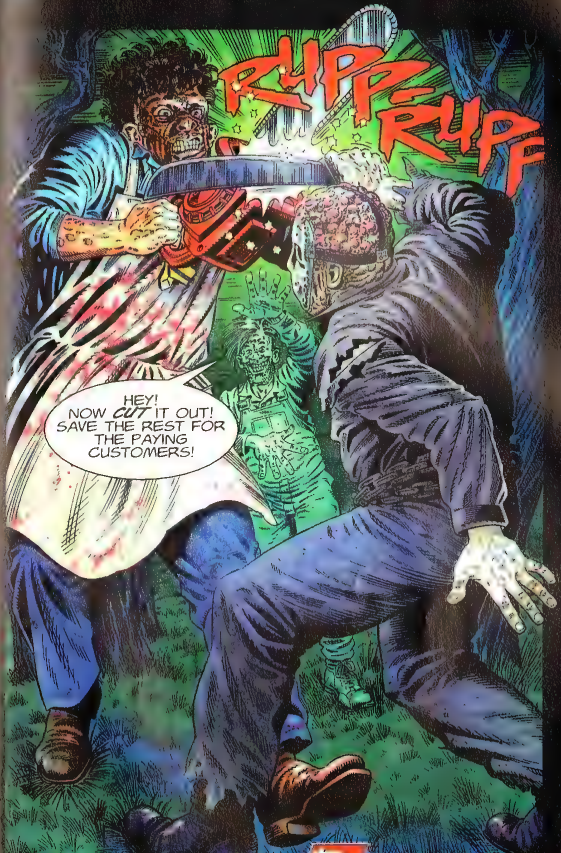

JASON VS. LEATHERFACE #1 (OF 3) FROM TOPPS COMICS • NANCY COLLINS—WRITER • JEFF BUTLER & STEVE MONTANO—ARTISTS • SIMON BISLEY—COVERS

Written in Blood

Nancy Collins on Jason vs. Leatherface

by Joseph P. Rybandt

Nancy Collins is a horror author who took the Vampire world by storm with her series of Sonja Blue novels, as well as her recent Werewolf novel ***Walking Wolf****. Nancy also took the comics world by storm with her equally brilliant run on DC's* ***Swamp Thing****. Nancy returns again to comics with a ton of upcoming projects including* ***Jason vs. Leatherface*** *from Topps. Without further ado, here's Nancy Collins (insert wild applause here)...*

FAN: How did you get involved with Topps and the Jason vs. Leatherface book?

Nancy Collins: I know Dave Imhoff over at New Line Cinema. Five or six years ago I wrote a short story for one of their Freddy Kreuger tie-in books. They really liked what I did with it and put my name on file for handling comic treatments of their various characters. I did a couple of Freddy stories for him at innovation, a **Nightmare On Elm Street** thing that never saw the light of day. They still liked what I was doing and then Topps ended up getting the New Line franchise after Innovation went belly-up. That's how I ended up getting offered **Jason vs. Leatherface**.

Are you a fan of either of the series of films?

The Jason part didn't intrigue me much, but I'm a big fan of the *Texas Chainsaw Massacre*. The first two I liked because they were just completely over the top and you have to be from one south to find them genuinely funny. I tend to lean toward the extreme weird humor of it, because how can you handle this topic without taking it over the top?

So what happens in Jason vs. Leatherface?

In **Jason vs. Leatherface** I decided to start off by pushing the body to the ceiling and then cut from there to the first couple weeks of how Jason ended up in Texas. I decided to write this so I had to go and rent all the damn movies. With movies it was trying see the common denominator in all the remakes besides Jason. Basically, he seems to end up in the lake at the end of the film. So I start off the story with him chained at the bottom of the lake. Since Jason was such a blank slate to begin with, they told me to do whatever I want with him, and I gave a little bit more background motivation for what he does. He hates anything that's alive.

How does he differ from Leatherface?

Leatherface I consider a little bit more sympathetic because apparently he was just raised in an extremely dysfunctional family situation. Leatherface is the baby of the family. The other members of the family treat him as if he was Curly in the Three Stooges. They keep slapping him around, poking him, riding him, calling him an idiot. The premise is that Jason finally meets somebody that he has something in common with, which is Leatherface, and he wants to make friends, but Leatherface is scared of him.

So they end up duking it out?

When you get genuine sociopaths and psychopaths together, things are bound to get violent. [Leatherface's] family's tendency is] to look at anything that isn't a member of the family as meat, but they never ran across anyone like Jason, who just refuses to stay dead.

Sounds pretty cool. What other comic work are you doing?

With Verotik I'm adapting **Sunglasses After Dark**. It will be coming out around Halloween with art by Stan Shaw. I'm also working on a new series with Verotik. It's about a guy that's half human and half vampire. Originally it was just going to be a painted graphic novel and they decided, "Oh, let's make it a monthly series!"

What's the progress with the Sunglasses After Dark movie?

It optioned it at San Diego with the same developmental team (not the same production team) that was running the Crow. I'm in the process of writing the screenplay, which I hope to have done by the end of September.

Is this something that's definitely going to happen?

Jean [Colonji Diaz], publisher of Verotik] interested in participating. Since he also has an interest in this novel, he's not just trying to get the movie off up and running. I don't think it's going to be very hard getting anything for it seeing how vampire films are [...] ■

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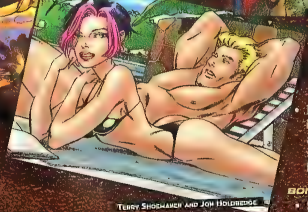

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PACIFIC BEACH
WHAT'S UP WITH FAIRCHILD STAYING HOME?
SHE DIDN'T WANT TO USE HER FAKER.
BUT SHE'S THE ONE WHO MADE US THESE ID'S!
CHECK OUT THIS SHOT, GRUNGE.
TWO BALL IN THE.
SLAP
BACK POCKET!
HEY, NERD!
YOU WANT TO LOSE THAT HAND?
UHH... SO, I TOUGH GIRL!
BRING ON, BABY.
BABY?!
DON'T MAKE ME BUST SOME KUNG FU ON YOU, JERKY!
OOOH
WOULD THAT INCLUDE A SPANKING?
IT'S TIME YOU LEARN SOME MANNERS, PAL.
THAT RIGHT, MIDGET?
I THINK YOU BOYS COULD USE ANOTHER DRINK.
REALLY?
WHO'S BUYIN', SWEETHEART?
THE DRINKS ARE ON YOU!
D'OH!
AAGH!
SPLISH!

ZZZZZZKKK!!
I CAN'T SEE!
LIGHTEN UP, DIM-WIT!
GRAB
C'MERE, YOU --
SARAH!
I'LL PUT HIM IN HIS PLACE
ZZZZZZKKK!!
FWOOSH
...ODDBALL IN THE CORNER POCKET!
HUNNGH!
I'M GLAD IT'S OVER. GIRLS ARE ON OUR SIDE, GRINGE!
YEAH! THEY WORKED 'EM!
LET'S SPLIT!
YOU OKAY, ROXY?
YEAH!
WE SHOWED THEM! DIDN'T WE, GIRL-FRIEND?
UH, I MEAN, WE MAKE ONE HECK OF A DYNAMIC DUO!
SURE, ROXY. WE'LL STICK TOGETHER 'CAUSE WE'RE ON THE SAME TEAM...
...BUT IT MIGHT TAKE SOME TIME BEFORE WE'RE EVER A DUO.
THE END

andy mangels' Hollywood Heroes

Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/ animated TV and movie projects. If you thought this column looked familiar, it's appeared — until recently — in the departed ***Hero Illustrated****, and before that in* ***Wizard*** *and* ***Amazing Heroes****. If you thought this name looked familiar, I've already been writing the* ***Star Wars Futures*** *column for* ***FAN****! If you think the word "familiar" is familiar, it's because I've used it four times already.*

Each month in ***FAN****, you'll be treated to more exclusive Hollywood news than you get in any other magazine. Hop aboard, and join us on a look into the future!*

· COMIC NEWS ·

ShadowHawk Exclusive

A Hollywood Heroes Extra Exclusive!

ShadowHawk has just been picked up by Neivana for either a live-action or animated series. Jim Valentino revealed to me that Wesley Snipes is an executive producer on the show. If the show is live-action, Snipes would have a recurring role analogous to the J.P. Slaughter character. If it's animated, Snipes would be the voice of Paul Johnstone, aka ShadowHawk. Snipes, who has also been long-connected to Marvel's in development *Black Panther* film, wants to do a vigilante *McGyver*-ish action show that his kid can watch. Thus, all references to breaking backs and to AIDS have been removed from the series. Although Fox recently passed on the project, UPN and NBC are both considering it. Good luck to Valentino!

Nick Fury Is a Go at Fox

The *Nick Fury* pilot, written by David S. Goyer, is a pretty strong go at Fox. It's been announced for fall/winter airing as a two-hour film, in which the agent of S.H.I.E.L.D. fights the forces of Hydra with his cast of friends. Fox is also looking at pilots for comicdom's *Black Widow* and *Generation X*!

Proud as a Peacock to Have *The Punisher*?

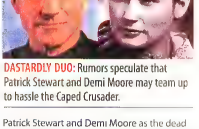
NBC has a *Punisher* pilot in development, featuring the Frank Castle character. An insider noted that it will be more of and *Equalizer*-type of character who is somewhat chaotic but doesn't necessarily kill his prey. However, an executive told me that the project has been somewhat back-burnered, based on the script not generating enough interest. If NBC can find an actor who can sell the show, it will move forward quickly; if it can't find the perfect actor, it will go back to development hell.

Image Sets Two for Mid-Season Replacements

Fox has two Image cartoons set as midseason replacements. The *Cyberforce* toon is being produced by Graz's Will Meugniot (ex-producer of *X-Men* and *Exo-Squad*), while Marc Silvestri is the main writer and the storyboard artist/visual designer. Six episodes are now being animated in Japan. A *Youngblood* cartoon is also planned for midseason. A third, *Codename: Strykeforce*, is also in development as a syndicated animated series for fall 1996, with Graz and Meugniot attached, while another Silvestri-created animated series is in development for an unnamed network, featuring all-new characters. And as if he wasn't busy enough, Silvestri's got a *Weapon Zero* live-action series being actively shopped around to the networks.

More Bat-News

Joel Schumacher is already working with screenwriter Akiva Goldsman on *Batman and Robin*, the sequel to their hit, *Batman Forever*. Kilmer and O'Donnell are expected to return, with the villains this time out being Mr. Freeze and Posion Ivy. Hollywood wags are dishing

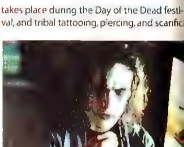


DASTARDLY DUO: Rumors speculate that Patrick Stewart and Demi Moore may team up to hassle the Caped Crusader.

Patrick Stewart and Demi Moore as the deadly duo, but for now this is only rumor. *Batman and Robin* is expected to start shooting in fall of 1996, for a summer 1997 premiere

The Crow Cures What Ails Ya

The Crow: City Of Angels has music video director Tim Pope (who helmed 38 Cure videos) behind the camera. French star Vincent Perez plays Ashe, a character who meets the young Sarah, eight years after her adventures in *The Crow*. She's in Los Angeles running a tattoo parlor, and she falls in love with him. Unfortunately, he dies (drowning is the rumored cause), which puts a crimp in their romance. Is Sarah some kind of talisman for the Crow? James O'Barr did story development on the sequel, but the ever-present David S. Goyer is scripting. Most of the story takes place during the Day of the Dead festival, and tribal tattooing, piercing, and scarific



RECYCLED CROW: Stock footage from the original *Crow* film is being used to advertise *The Crow: City of Angels*.

tion play a major role in the story. Look for a commercial trailer on the front of each Crow videotape, although the footage is reused from the first film.

More Beef For Wolverine

Fox's long-planned *X-Men* movie is undergoing some major revisions. The current rewrite features the original Jack Kirby/Stan Lee characters and Wolverine. Although the script features lots of Wolverine, producers want his role beefed up even more. If the Richard Donner-produced film goes to a franchise, look for the newer *X-Men* characters to be introduced in later installments.

Jones Will Be a Man In Black *sans* Robin

Despite reports elsewhere, Tommy Lee Jones will not be joined in the cast of the comic-based *Men In Black* by Chris O'Donnell. The boy wonder turned down the role, which would have teamed him with Jones in the roles of two alien cops named Jay and Kay, who are stationed on Earth to protect it from invading aliens. Based on the Eternity comic series of the same name, this *X-Files*-like Sony film will be directed by Barry Sonnenfield.

The Skinny on Marvel Films

In other Marvel news, Gale Ann Hurd is planning *Incredible Hulk* for a 1996 Universal film, and Christopher Columbus is producing *Fantastic Four* and *Daredevil*, both of which will be directed by Carlo Carlei at Fox. David Goyer's script for *Ghost Rider* is in development at Savoy, while his script for *Dr. Strange* is being produced for Columbia, and his script for *Blade, the Vampire Hunter* is on deck at New Line Cinema

COOL TV PICKS

Demonic Sheriff
Rules Trinity

Supernatural Home (Fridays, 10 pm) premieres, following Picket Fences. Gary Cole is the demonic sheriff from a Buck who rules the small town of Trinity, South Carolina. He won't let anybody or anything stand in his way. His nemesis is the slam dunk Matt Crowder (Jake Weber), a wid whose wife was already been to Hell and back in the metaphorical sense. Will Buck take Crowder to Hell in the literal sense? The first episode ends in a great cliffhanger, with secrets aplenty. Who will gain control of the young orphan, Emily Evans Black, a startlingly strong newcomer? Look for some strong bitchy antichemistry between newspaper reporter Gail Emery (Lisa Turco) and the sexy school

WIDNIGHT CALLER: Gary Cole plays the sinister Sheriff Lucas Buck in CBS's *American Gothic*.

teacher Serena Coombs (Brenda Bakke). If this how can keep the *Picket Fences* audience and add in that of *X-Files* and *Twin Peaks*, it'll be a hit.

Short Attention-Span Hero

Debuting September 9th as part of the Kid's WB line-up is *Steven Spielberg Presents Freakazoid!* This half-hour animated series follows the adventures of mild-mannered Dexter Douglas who gets super-powers following an electric accident in Cyberspace. Unfortunately, his super-powers result in an information overload and an inability to focus his thoughts in a coherent fashion, leading him to comedy bursts and surprises which confound the villains he faces as Freakazoid. He's aided in his fight against crime by neophyte London hero Lord Bravery, The Huntsman, and the obnoxious fanboy, who wants to be Freakazoid's side-

Film Clips

★ Erik Larsen's *Savage Dragon* premieres this month on USA Network as an animated series! Teamed up with a new *Street Fighter* toon, *Savage Dragon* will feature guest appearances by Freak Force, and will have 13 episodes.

★ *Jim Lee's WildC.A.T.S* (right) will also appear on USA Network. The first CBS season will be rebroadcast this fall, followed by an all-new 13-episode second season in early 1996. The second season will still be animated by Nelvana, although there will be some changes in the tone and lineup.

★ *Superman Reborn*, Warner's all-new chapter in the franchise, finally has a screenwriter in Jonathan Lemkin.

★ Besides *Mickey Spillane's Mike Danger* and *Gene Roddenberry's Lost Universe*, Miramax has picked up *Neil Gaiman's Mr. Hero* as a feature film. No word on when it might go into production.

★ The long-discussed *Archie* film is back to life at Universal. Producer Ben Myron is working with screenwriters Keith Giglio and Juliet Aires on a new script. No news on whether Shannen Doherty has actually been cast as Veronica, as she claimed last year.

★ *Dennis The Menace 2* will not be written by John Hughes, proving for disbelievers that there is some kind of divine being. Jeff Schechter is scripting instead.

★ Fox's *Iron Man* feature film is on the track with producers John Langley, Stephen Chao, and Ellie Cohn riding hard on Andrew Chapman for the script.

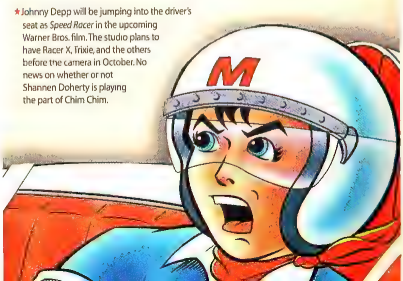
★ Meanwhile, Ed Pressman, who has his hands in lots of comic book films, including the animated *ElfQuest* film for 1997, is happy to announce that John Singleton is definitely directing *Luke Cage*, and will likely star. John Doughnty did the script.

★ Trekker Michael Dorn (far left) will be the voice of the Inhumans' Gorgon on the syndicated *Fantastic Four* cartoon series. He'll be joined by super-model Kathy Ireland, who voices Crystal. They'll both appear in several Inhumans episodes, while Thor and Daredevil will both make appearances this season as well.

★ Rae Dawn Chong has been cast in the live-action *Crying Freeman* film. No other casting news just yet.

★ The next *Tales From The Crypt* film, *Bordello Of Blood*, is now filming, directed by Gil Adler. Starring in it is comedian Dennis Miller. Other potential *Crypt* films include *Fat Tuesday*, set during a wild Mardi Gras, and *Body Count* (erroneously reported elsewhere as *Dead Calm*). Universal will release the films.

★ Johnny Depp will be jumping into the driver's seat as *Speed Racer* in the upcoming Warner Bros. film. The studio plans to have Racer X, Trixie, and the others before the camera in October. No news on whether or not Shannen Doherty is playing the part of Chim Chim.



kick. The title character is voiced by Paul Rugg, a comedian who is also one of the writers and story editors for the series! Paul Dini and Alan Burnett are another set of familiar faces behind the stories, having come off some great years on the animated *Batman*

PREMIERE DATES:

October 13th: Michael Myers returns yet again in Miramax's *Halloween: The Curse of Michael Myers*. Did you know that the Michael Myers mask was originally a William Shatner mask painted white?

October 13th: Scripted by James Cameron, *Strange Days (above)* stars Ralph Fiennes as an ex-cop turned street hustler who must save the woman he loves on the eve of the Millennium,

December 30, 1999. Pouty "bad girl" Juliette Lewis, and ex-Tina Turner Angela Bassett also star in this Fox film.

October 13th: Peter Weller stars in Columbia/Tri-Star's *Screamers*, a film based on a Phillip K. Dick story. Look for him to face a squadron of super-killer robots with his group of soldiers, on the planet Sirius B. ■

Besides his reports on Hollywood, Andy Mangels is the author of various upcoming **Star Wars** *projects, writer of the* **Star Wars Futures** *column for* **FAN** *(see page 38), and was the writer of the successful* **Bloodwulf** *mini-series for Image*

Lois & Clark: The New Adventures of Superman

American Gothic

seaQuest DSV

Space: Above and Beyond

VCR Programming 101

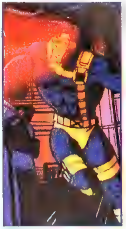
Get yer' VCRS Warmed up because here's Upcoming on TV
(Note all air dates were scheduled at press time and may change)

SERIES	Title	Air Date	Tidbits
LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (ABC)	We Have A Lot To Talk About	Sept 17	Lois' answer
	Ordinary People	Sept 24	Deadliest game redux
	Contact	Oct 1	Lois abducted by aliens
	When Irish Eyes Are Killing	Oct 15	Druids sacrifice Lois
	Just Say Noah	Oct 22	Relationship therapy
AMERICAN GOTHIC (CBS)	Pilot	Sept 20	Too creepy for words
SEAQUEST DSV (NBC)	Brave New World	Sept 20	Ten years later...
SPACE: ABOVE & BEYOND (FOX)	Pilot	Sept 24	Two-hour premiere
THE X-FILES (FOX)	Anasazi, Pt. 2	Sept 22	Mulder's alive?
STAR TREK: VOYAGER (UPN)	Projections	Sept 11	Lt. Barclay guest stars
	Elogium	Sept 18	Kes is fertile. Uh-oh.
	Twisted	Sept 25	
NOWHERE MAN (UPN)	Turnabout	Sept 4	Veil catches friend
	The Incredible Derek	Sept 11	Blind psychic boy
	Paradise On Your Doorstep	Sept 18	Photo mysteries
DEADLY GAMES (UPN)	Killshot (Pilot)	Sept 5	Football villain
	One Mean Mother	Sept 12	Shirley Jones a villain?
	The Boss	Sept 19	LeVar Burton a villain?
FOREVER KNIGHT (SYN/USA)	Black Buddah Pt I	Sept 16-18	New vampire in town
	Black Buddah Pt II	Sept 23-25	A bomber strikes
	Outside The Lines	Sept 30-Oct 2	Is a cop a killer?
	Blackwing	Oct 7-9	Native American vamp?
	Blind Faith	Oct 14-16	A guide dog vampire?
STAR TREK: DEEP SPACE 9 (SYN)	Way Of The Warrior	Oct 2	2 hrs welcoming Worf!
	Hypocratic Oath	Oct 9	Focus on Bashir
	The Visitor	Oct 16	
	Indiscretion	Oct 23	
HIGHLANDER (SYN)	Homeland	Sept 25th	Mac goes to Scotland
	Brothers In Arms	Oct 2	A sniper strikes
	The Innocent	Oct 9	Challenged Immortal
	Leader Of The Pack	Oct 16	Tessa's killer is found
	Double Eagle	Oct 23	Horse races and bad luck
LEG. ADVS. OF HERCULES (SYN)	The King Of Thieves	Sept 4	With Bruce Campbell
	All That Glitters	Sept 11	King Midas
	What's In A Name?	Sept 18	Here's imposter
XENA: WARRIOR PRINCESS (SYN)	Sins Of The Past	Sept 4	Xena vs. Draco
	Chariots Of War	Sept 11	Evil father & son
	Dreamworker	Sept 18	Morpheus kidnaps Gabby

SERIES	Title	Air Date	Tidbits
ROGER CORMAN **PRESENTS** (SHO)	Piranha	Sept 19	With Alexandra Paul
	Last Chance	Sept 26	With James Brolin
	Hellfire	Oct 3	With Ben Cross
THE MASK (CBS)	To Be Or Not To Be , The Mask!	Sept 9	One-hour special
	Double Reverse	Sept 16	Stanley cures the mask
SPIDER-MAN (FOX)	The Insidious Six Pt I	Sept 9	Second season starts
	The Insidious Six Pt II	Sept 16	Villains team up
	Hydro Man	Sept 23	On his way to the FF toon
	The Mutant Agenda Pt I	Sept 30	With the X-Men
	The Mutant Agenda Pt II	Oct 7	Ditto above
	Morbius The Living Vampire	Oct 14	Bloodsuckers to come
	Enter The Punisher	Oct 21	Enter the censors
THE TICK (FOX)	The Little Wooden Boy		
	& The Belly Of Love	Sept 9	Second season
	The Tick Vs. Omnipotus	Sept 16	A.k.a. Space Odd ity
	Aimless But Not Harmless	Sept 23	Vs. Venus & Milo
	The Tick Vs. Multiple Santa	Sept 30	Christmas in Sept
	The Tick Vs. The Mother Of Invention	Oct 7	Time travel
	Coach Fussell's Lament	Oct 14	Brainchild returns
	Bloomsday	Oct 21	El Seed returns
X-MEN (FOX)	One Man's Worth Pt I	Sept 9	Bishop returns
	One Man's Worth Pt II	Sept 16	Age of Apocalypse
	Courage	Sept 23	Morph returns
	Proteus Pt I	Sept 30	On Muir Island
	Proteus Pt II	Oct 7	Banshee & Moira guest
	Weapon X, Lies & Videotape	Oct 14	Wolvie's origin
	Sanctuary Pt I	Oct 21	
ADV. OF BATMAN & ROBIN (FOX)	Showdown	Sept 11	R.A. Ghul & Jonah Hex
	The Lion And The Unicorn	Sept 12	Alfred's past
	Catwalk	Sept 13	Catwoman's back
	A Bullet For Bullock	Sept 14	Detective is shot
	The Terrible Trio	Sept 15	Stupid villain finale
SAVAGE DRAGON (USA)		Sept 16	Premiere of Image toon!
JIM LEE'S WILDC.A.T.S (USA)	Dark Blade Falling	Sept 17	Reruns begin
FANTASTIC **FOUR** (SYN)	And A Blind Man Shall Lead Them	Sept 24	With Daredevil
	And The Wind Cries Medusa!	Oct 1	Inhuman Saga Pt I
	The Inhumans Among Us!	Oct 8	Inhuman Saga Pt II
	Beware The Hidden Land!	Oct 15	Inhuman Saga Pt III
	Worlds within Worlds	Oct 22	Psycho-Man and Malice
IRON MAN (SYN)	The Beast Within	Sept 24	Fin Fang Foom returns
	Fire And Rain	Oct 1	War Machine drowns?
	Cell Of Iron	Oct 8	Space Station Star Well
	Not Far From The Tribe	Oct 15	Tony's father is alive!
	Beauty Knows No Pain	Oct 22	Madam Masque strikes
ULTRAFORCE (SYN)	Wrack And Rune	Sept 24	Premiere of Ultraverse
	Prime Time	Oct 1	
	The Stuff Of Heroes	Oct 8	
	Armageddon	Oct 15	

Highlander: The Series

The Tick



X-Men

UltraForce

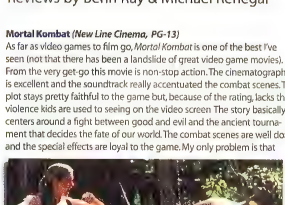
Spider-Man

The Mask

Cultists, angels, and martial arts fighters dominate late summer cinema

Reviews by Benn Ray & Michael Renegar

Mortal Kombat *(New Line Cinema, PG-13)*
As far as video games to film go, *Mortal Kombat* is one of the best I've seen (not that there has been a landslide of great video game movies). From the very get-go this movie is non-stop action. The cinematography is excellent and the soundtrack really accentuated the combat scenes. The plot stays pretty faithful to the game but, because of the rating, lacks the violence kids are used to seeing on the video screen. The story basically centers around a fight between good and evil and the ancient tournament that decides the fate of our world. The combat scenes are well done, and the special effects are loyal to the game. My only problem is that

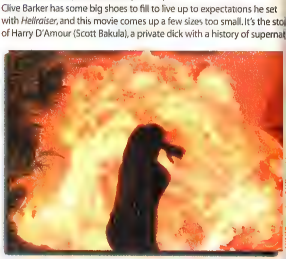


JUST FOR KICKS: Sonya Blade (Bridgette Wilson, left) fights her nemesis Kano (Trevor Goddard, right) in New Line's sci-fi, action adventure, *Mortal Kombat*.

Christopher Lambert (who plays Raiden, God of Thunder), has very little to with the movie. He only makes brief appearances and we never see him fight anyone. Other than that, it was an excellent movie. Just don't go expecting to be emotionally moved. This movie is hardcore combat!
—*Michael Renegar*

The Prophecy *(Dimension, R)*
Some angels don't really like us talking monkeys (as they call us). In fact, these angels are so jealous of us, they are waging a second war in Heaven to put things right. These angels are led by Gabriel (Christopher Walken), who wants to rip humans from God's grace and return the angels to that glory. Other angels, like Simon (Eric Stolz), simply follow the word of God without question (I believe that's called faith). Then of course there's the First of the Fallen (Viggo Mortensen) who can't have this war (been there, done that) because this street corner ain't big enough for two Hells. And in the middle of all this is a fallen priest who's now a cop (Elias Koteas), a school teacher (Virginia Madsen), and a little girl (Moriah Snyder) who must put an end to the war. *The Prophecy* has an interesting story (although slightly inconsistent and mildly contrived — Lucifer only takes an active interest towards the end of the movie, and knowing the Devil like I do, he would've had a hoof in on things the whole time; and despite how difficult Gabriel says it is to find lackeys, he really doesn't seem to have too much difficulty in locating them). Although the talking monkey element is slow (when angels are fighting among themselves, humans tend to pale by comparison), watching Walken (very funny as a Devil-wannabe) wreak havoc and Stoltz (he just looks so angelic) posture as an angel is very captivating. This film is not quite the horror film it's being billed as, but it's a fun, suspense-filled, supernatural action movie. Think of it as a road movie with angels and you've hit the nail on the head.
—*Benn R*

Lord of Illusions *(United Artisits, PG-13)*
Clive Barker has some big shoes to fill to live up to expectations he set with *Hellraiser*, and this movie comes up a few sizes too small. It's the sto of Harry D'Amour (Scott Bakula), a private dick with a history of supernat



HOT FLASH: Scott Bakula tries to fend off a sorcerer's spell in Clive Barker's latest film, *Lord of Illusions*.

ural cases. He gets drawn into a world of magic and illusion, a cult leader (very Koreshian/Manson-esque), and a babe. It's hard-boiled meets horro (at least that was the idea). The hard boiled seems a little undercooked, and the horror is mistaken for mere gross-out special effects, loud noises, and jerky camera movements. Possibly this could've been a decent *Tales From the Crypt* episode, but as a full length feature, it's just meandering and unnecessarily confusing.
—*Benn Ra*

FAN FILM FIFTEEN

TOP 15		WEEK IN RELEASE	F S S TOTAL**	TOTAL TO DATE
1	MORTAL KOMBAT (NL)	3	58,[illegible]32	5[illegible]6,096,27
2	DANGEROUS MINDS (BV)	4	7,888,065	57,453,0[illegible]
3	THE PROPHECY* (MIRAMAX/DIMENSION)		7,513,632	
4	DESPERADO (SONY/COLUMBIA)	2	6,026,398	17,056,9[illegible]
5	A WALK IN THE CLOUDS (FOX)	4	5,472,542	38,597,5[illegible]
6	BABE (UNIV)	5	4,568,815	43,211,6[illegible]
7	SOMETHING TO TALK ABOUT (WB)	5	3,847,483	45,400,0[illegible]
8	THE USUAL SUSPECTS (GRAMERCY)	3	3,121,472	5,701,13[illegible]
9	WATERWORLD (UNIV)	6	2,476,236	81,255,9[illegible]
10	APOLLO 13 (UNIV)	10	3,059,015	162,033,3[illegible]
11	LORD OF ILLUSIONS (MGM)	2	3,003,427	9,690,2[illegible]
12	THE NET (SONY/COLUMBIA)	6	2,308,365	45,311,2[illegible]
13	AMAZING PANDA ADVENTURE (WB)	2	1,816,278	5,396,9[illegible]
14	THE BROTHERS MCMULLEN (FOX S.)	4	1,655,715	4,656,0[illegible]
15	BEYOND RANGOON (SONY/COLUMBIA)	2	1,560,316	4,351,2[illegible]

*opener **Friday-Saturday-Sunday total

PREVIEW: 1995 Fall and Winter Films, Part 2

by Benn Ray

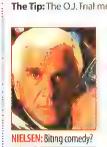
Man, there are more movies than you can shake a dead cat at that are coming out this holiday season. Continuing on with our preview, here are some more projects that are due for release. Again, remember that all release dates are subject to change. So don't throw a fit if it doesn't come out when we say, just relax and go see something else; the pickins ain't too slim.

TRAVOLTA: Tag gun

Broken Arrow, 20th Century Fox
Release Date: December 1995
Director: John Woo
The Players: John Travolta, Christian Slater, Samantha Mathis, Frank Whaley.
The Lowdown: Two stealth bomber pilots (Travolta and Slater) must save their own lives while retrieving a lost nuclear warhead (how did they misplace that?). Their sabotaged plane goes down in flames and they crash in the wilderness only to discover that they are on opposite sides.
The Tip: Is it just me, or has the Cold War ended?

Nixon Buena Vista/Hollywood
Release Date: Decemoer 1995
Director: Oliver Stone
The Players: Anthony Hopkins, Joan Allen, Powers Boothe, Ed Harris, Bob Hoskins, E.G. Marshall, Paul Sorvino, J.T. Walsh, James Woods, David Paymer
The Lowdown: Anthony Hopkins plays Tricky Dick Nixon in this controversial biography. The film describes his early career, with some childhood experiences thrown in for good measure, in addition to the demons that led him to the resignation. Historically liberal (remember *JFK*), look for conspiracies linking Nixon to Eisenhower and Castro.
The Tip: Heavy handed cospiracy theoried blockbuster. Hopkins should be perfect in the role of Nixon since he can base most of his performance on another character which he won an Oscar for, Hannibal Lecter.

The Juror, Sony Columbia
Release Date: December 1995
Director: Brian Gibson
The Players: Alec Baldwin, Demi Moore, Tony Lobianco, Anne Heche, Joseph Gordon Levitt
The Lowdown: In this courtroom thriller, Annie Laird (Moore) is a victim of underworld threats and mayhem caught in a dangerous game of deception and murder. As a member of a jury for a mafia kingpin's trial, she is told to vote not guilty or face the consequences. Baldwin is the mafia henchman ordered to terrorize Laird but, as these things go in Hollywood, he falls in love with her.
The Tip: The O.J. Trial meets *The Client*



NIELSEN: Biting comedy?

Dracula - Dead and Loving It
Sony-Columbia
Release Date: December 1995
Director: Mel Brooks
The Players: Leslie Nielsen, Mel Brooks, Steven Weber, Harvey Korman
The Lowdown: Mel Brooks brings his wacky wit to the classic Dracula with Leslie Nielsen as the blood sucker who just can't find a decent pint these days. Brooks plays his mortal enemy, Van Helsing.
The Tip: Remember *Life Stinks* or *Robin Hood: Men in Tights*?

Mission: Impossible, Paramount
Release Date: December 1995
Director: Brian De Palma
The Players: Tom Cruise, Vanessa Redgrave, Jon Voight, Emmanuelle Beart
The Lowdown: Based on the '60's TV series, Cruise plays an IMF agent on assignment in Paris, working with the wife (Redgrave) of his superior (Voight). When Voight gets killed, Cruise feels responsible. It becomes apparent that someone is trying to set up Cruise as a scapegoat for the IMF's mistakes. Amidst a sea of double agents, sudden romance, and the assignment he must complete, Cruise must get himself and his loved ones out of danger.
The Tip: James Bond meets the ATF

DEPP: Daddy dearest

Nick of Time, Paramount
Release Date: November 1995
Director: John Badham
The Players: Johnny Depp, Courtney Chase, Christopher Walken, Peter Strauss, Marsha Mason
TheLowdown: Gene Watson (Depp) is a nice, innocent, law-abiding professional who is thrown into danger when his 6 year-old daughter (Chase) is kidnapped. The kidnappers need a patsy for the real crime, the assassination of the governor of California (Mason), and Depp must either comply or his daughter will be killed.
The Tip: The film's title kind of gives it away.

Sabrina, Paramount
Release Date: November 1995
Director: Sydney Pollack
The Players: Harrison Ford, Julia Ormond, Greg Kinnear, Angie Dickinson, Richard Crenna
The Lowdown: In this update of 1954 Billy Wilder classic, Linus (Ford) and David (Kinnear) Larrabee are wealthy socialite brothers living on a sprawling Long Island estate. David likes tennis and girls, Linus tends to business. Sabrina (Ormond), the chauffer's daughter, falls for David and is ignored. She goes to Paris, works for **Vogue** and returns to capture the hearts of both brothers.
The Tip: Are remakes ever better than the original?

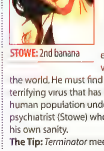
THOMPSON: Led astray

Sense and Sensibility, Sony-Columbia
Release Date: December 1995
Director: Ang Lee
The Players: Emma Thompson, Alan Rickman, Hugh Grant, Hugh Laurie
The Lowdown: This tragicomedy of two sisters is based on the Jane Austen novel. Through the romantic life of the upper-class, the sisters let their folly get the best of them and are drawn into schemes of those determined to marry wisely. Neither sense or sensibility can guarantee these sisters hapiness.
The Tip: Something smell like Merchant Ivory?

HARTMAN: At ease

Sgt. Bilko, Universal
Release Date: Not Available
Director: Jonathan Lynn
The Players: Steve Martin, Phil Hartman, Dan Aykroyd, Glenne Headly, Chris Rock
The Lowdown: Updated from the '50s military TV satire, this incarnation is set in the present day peacetime army. Bilko (Martin), the gambling con man, schemes constantly to outwit his bumbling supreior officer Colonel Hall (Aykroyd) and take his fellow soldiers to the cleaners.
The Tip: *Stripes* for babyboomers.

The Twelve Monkeys, Universal



STOWE: 2nd banana

Release Date: December 1995
Director: Terry Gilliam
The Players: Bruce Willis, Madeleine Stowe, Brad Pitt, Christopher Plummer, David Morse
The Lowdown: Willis goes back in time from the 21st century to ensure mankind's survival and the future of the world. He must find the creator (Pitt) of a terrifying virus that has driven the remaining human population underground. Willis meets a psychiatrist (Stowe) who has him questioning his own sanity.
The Tip: *Terminator* meets *Die Hard*.

Celebrity Fan:

Richard Grieco

by Hank Bordowitz

*Richard Grieco came to the notice of many fans in **21 Jump Street**, one of the then-fledgling Fox Network's first shows. His character then spun-off into his own show, **Booker**. Most recently he starred in **Marker**, on another new network, UPN. Grieco talked about his love of comics with Hank Bordowitz for **FAN**.*

FAN: How long have you been a comic fan?

Richard Grieco: I was real little, like 7-13 years old. Superman, Batman, Aquaman, and those guys had fantastic form. Then I got busy and stopped collecting for a little while. In the past 8 years I've been into the **X-Men**, **Wolverine**, and **Ghost Rider**. I was heavy into **Wolverine**.

What else?

Lobo, and I was a big fan of **The Crow** back then, I still am. And **Youngblood**. I got Wolverine when he first came to be in **Hulk** #181-182.

Do you remember what your first comic was?

Oh, yeah I do. It was **Thor**.

Do you remember which one?

No. I don't.

Who's your favorite character now?

Still Wolverine. Absolutely. I just like him off alone, which he should be. I find it more interesting to remember him as a Canadian superhero, remember like **Hulk** #181? I like him because when he's dressed up [to fight] or normal and walking the streets, it just seems like this guy could actually be alive. **Ghost Rider** is cool, too. **Ghost Rider** cooks because I have a bunch of Harleys. I like bikes. I thought that it was a good idea. Then they did that whole thing with Johnny Blaze. Johnny Blaze, the original Ghost Rider, helping him. Then it got to be like, Orby just comes in and oh my God!

Do you have a least favorite comic character?

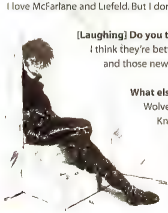
I think it would have to be Superman.

Really?

I think it's because of the creative people who made him die and come back to life. I used to love Superman. Then when he died, I mean I like *him*, but I don't like what they did with him. I was just disappointed with Superman. I guess I like the "old" one better. My very least favorite character is Spider-Man.

Do you follow any artists or writers?

I love McFarlane and Liefeld. But I don't know what happened with Lobo. Remember when Lobo was so cool?



[Laughing] Do you think comics are better now or when you started reading them?

I think they're better now because I like the sense of the darkness of comics, exploring the dark side with **Spawn** and those new comics. I like **Spawn**. I think **Spawn** is great!

What else?

Wolverine, still. I like him better now. I like Batman better now because they finally realize he's the Dark Knight and the whole thing. And I like him better alone than with Robin.

You have a preference for superhero comics?

Uh huh.

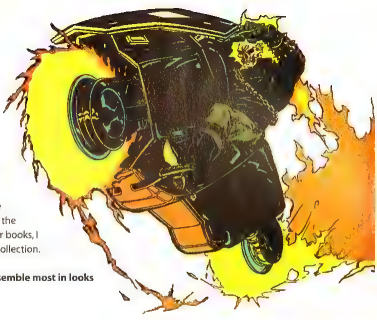
What was the last comic book you read?

It's probably **Wolverine**.

The most recent one?
No. It's been two weeks since I've been down to the Golden Apple.

Is that where you buy most of your comics?
Yeah, on Melrose. And then some of time I go to Forbidden Planet.
Golden Apple here is really a great place. A lot of people out in L.A. do their comic book shopping there.

Paul Stanley, Gene Simmons, Scott Ian, all do their shopping there.
It's a good place. Though Paul told me he was also more inclined to go to the local newsstand just to see what was there. They always carry your major titles at the newsstand. When I was into **The Crow**, which was four books, I got ten sets of those, which they later reprinted as a collection.



Which comic book character would you say you resemble most in looks and attitude?
Wolverine.

Wolverine?
Uh huh.

I'd heard that you wanted to play Wolverine if they ever got around to making an X-Men movie.
I think if they do make the *X-Men* movie, I will be playing Wolverine.

You wouldn't settle for another role like Gambit?
Nope.

It has to be Wolverine?
Yep. Gambit's cool, but you know... I brought up Wolverine about 7 years ago here in town and no one knew who he was, as far as movie people. This was before comic books became like a real cool thing to do for movies. But now the *X-Men* script is now the cool thing to do and a lot of people are interested.

What do you think of that trend?
Honestly?

Yeah.
I think it's lack of creativity in our business as far as movies, without a doubt.

Have you seen the Batman films?
Oh yeah. I mean, come on, Batman never wore a muscle suit, you know? Batman was a well-fit regular guy into tai chi or whatever but still basically just a normal guy. All of a sudden he's got a muscle suit and this and that. He was just cool because he had all the gadgets. The first *Batman* hardly ever used any gadgets, you know, and I mean it's hard for me to believe someone who's 5'9" can play Batman. I'm sorry, I'm a comic book fan and when that came out I was just really disappointed.

Have there been any movies adapted from comics that you liked?
Um, no, not really.

Oh, what makes you think that the X-Men film, apart from the fact that you'd be playing Wolverine, will be any different?
I think they've learned a little bit. I mean, I thought they would've learned from the first *Batman*, but when the second *Batman* came out I was like "Oh my god, they didn't." I don't know. It's one of those chances you take. I mean, I think if they headline Wolverine in the movie which would make it more of a single character searching for himself through everyone else, I think it will be a good movie. I think if they bring in all the extraneous characters like, Rogue, Gambit, and Cyclops, obviously you gotta have Xavier and stuff, but if they keep it real simple and then maybe in the sequel do more people coming in, I think it'll be a better film, because you want to learn about the character. ■

WORDS and PICTURES and WORDS and PICTURES

A must see museum for comic fans

By
Dale McGarrigle

About 20 miles north of the racetrack that is the Massachusetts Turnpike, around 90 miles west of Boston, lies the funky, yet laid back, college town of Northampton, Mass. Along its main street are bookstores, cafes, trendy and traditional shops, and a movie theater.

Right smack in the middle of this Old-Wond architecture sits a 1796 four-story building with an 8'-tall gargoyle on its roof. The brownstone's facade features 10 windows accented with gargoyle-like faces and silhouettes of popular comic book characters.

Welcome to the Words & Pictures Museum of Fine Sequential Art. The non-profit institution, founded in 1991 by **Teenage Mutant Ninja Turtles** creator Kevin Eastman, is dedicated to fostering a better understanding and appreciation of sequential artwork.

"We bring to the art community, and the community at large, an art form that many people overlook or may not even consider art, and give it a home," said curator Fiona Russell, who has been with the museum from its inception. "We hope to elevate an awareness of this art form and that, after people visit here, they will gain an appreciation of it that they didn't have before."

Maryann Meeks, the museum's executive director, estimated that around 60,000 people will visit Words & Pictures this year. Although comic books are still often derided as a medium for kids, the patrons of the museum are largely adults and students, by a 3-to-1 ratio. Tours are offered to schools and special groups.

Most of the museum's 12,000-piece collection is on permanent loan from Eastman's multi-million-dollar collection, although only a tiny portion of that is on display at any one time.

About the time when the Turtles began to catch on, Eastman started collecting original comic book art, either illustrations or pages. At a 1984 comics convention in Atlanta, fellow artist Bob McLeod had original artwork for sale, and Eastman bought a few pieces.

He said it was not just comic artwork's beauty that attracted him, but the educational opportunity as well.

"It's one thing seeing the art in the comic," explained the Maine native, "it's another to see how the artist worked with it, see the markings and how he tweaked it to come with the finished product."

Eastman's collection grew and grew, to 1,000 pieces in a couple of years. When artist friends came over and got excited by the

The Words and Pictures Museum

Kevin Eastman: The man in charge

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of Fine Sequential Art

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pieces he had on the walls, he would dig other works stored in portfolios out of closets. He determined that there had to be a better way.

"First, I felt it was a shame to keep all these in portfolios, and I wanted for more people to be able to see them," he recalled. "Also I had this leftover feeling, from when I was younger, that the kind of art I really loved was being frowned upon, first by my parents, then by various art schools I applied to. I decided to put them in a museum so people would get to see the same beauty I would see and grow to appreciate it."

The Words & Pictures Museum was originally located in the historic Roundhouse building for two years, through August 1994. Then another opportunity opened up.

"We had leased space, and I really wanted more space to show as much as I could," Eastman said. "A building on Main Street came up for sale, and I really wanted a permanent home, so it worked out well."

Before moving into it's new quarters along Northampton's Shop Row, Eastman and museum staff reviewed the feedback they had gotten from patrons and went to work reorganizing and planning. Eastman produced dozens of sketches for the museum, which Museum Services, Inc. of Florida helped him to implement.

The museum's reopening on New Year's Eve drew 4,500 people in five hours. Ironically, the building in which it is housed was named for the 19th century English illustrator Aubrey Beardsley, whose work was often disregarded much as that of comic book artists today.

A visitor stepping in through the museum's front door is greeted by a life-size statue of Predator. Just inside the door is the museum's gift shop, which offers everything from comics to T-shirts to figurines to limited-edition, signed books, and posters.

To enter the museum proper, a visitor must weave his or her way through the maze known as The Walk Through Time. First is a cave from the Paleolithic era, with drawings on the walls of antelope and bison. Next comes a stroll through the inside of an Egyptian pyramid, with hieroglyphics on the wall telling a story. Rounding the corner, one is confronted with an elaborate Mayan wall-size carving. Lining the next corridor are various dynamic illustrations, dating from the Dark Ages to the 1960's (a *Yellow Submarine* poster).

We try right away to dispense with the argument of where comics come from," said Russell, who is also the museum's director of operations. "Although it has been argued that comic books are a distinctly American art form, pictures telling a story has been used by many, many cultures throughout time."

After going through an archway, it soon becomes clear that even if they may not have invented the form, Americans have put their own distinctive stamp on comic books. "The Birth of American Comics" exhibit clusters particular, vibrant covers by comics genre: from the western to science fiction, from romance to war. And naturally, the biggest display is reserved for superheroes.

At the end of the exhibition is what appears to be a simple elevator, but instead it actually is a journey into adventure and beauty. When the doors open on the fourth floor, a collection of the great masters awaits

This gallery is where 105 rotating pieces from the museum's permanent collection are hung, with more than 50 artists and 50 years of illustrative history represented. Such giants from the past such as Kirby, Frazetta, and Severin mingle with today's greats, including Miller, Sienkiewicz, and Pratt. A glass case at the gallery's far end holds either additional works from the permanent collection or supplemental pieces to changing exhibits on the museum's third floor.

Walking through the permanent gallery allows one to truly appreciate the diversity of comic book art. The works, focusing on the '70s, '80s, and '90s, take on a new life when separated from their source materials. To enjoy the illustrations, it isn't necessary to know the characters depicted. The immediate reaction of the comic book fan is: "I want these!"

Going down one floor, the two galleries on the third floor offer a variety of exhibits which change every four to six weeks. In the past, these have included "King of Comics," "The Crow," "Jurassic Art," "Swamp Thing," "Simon Bisley," and "Turtles: Back in Time."

Currently the spotlight shines on "The Works of Frank Miller," which is up through Oct. 1. "Lizard & Broads," a retrospective of the huge body of work by underground cartoonist Vaughn Bode and his son Mark, will be on exhibit Oct. 3 - Dec. 3.

Special events are often tied in with new exhibits. These could include receptions, slide presentations, roundtable discussions, and autograph sessions. Also, Eastman hopes to have more creators premiere a book or project at the museum, backed by a special exhibit.

Also on the third floor is Founders Hall. Lining the hall are four commissioned frescos representing the works of four famous Renaissance artists: Michelangelo Buonarroti, Donato de Niccolo, Raffaello Sanzio, and Leonardo da Vinci. (That's where the Turtles' names came from, boys and girls).

The third floor also houses a view station of the second floor's Interactive Zone. Life-size versions of the group which made the museum possible, the Teenage Mutants Ninja Turtles, hang off a building overlooking the zone. Opposite them is a large billboard

with dozens of comic book characters emblazoned on it, for visitors to attempt to identify.

When the elevator stops on the second floor, a visitor steps out into a street scene with facades resembling the Old New York set of any movie lot. The Interactive Zone is crammed with hands-on activities for children of all ages. Disguised as a mailbox and a newspaper dispenser, are touch-screen computers, which allow people to complete their own comic strip. A patron can draw a picture with a marker on a special blackboard, then print out a copy to take home. There are books and comics to read and videos to view while sitting at an indoor "outdoor" cafe.

The museum probably can be rushed through in 90 minutes, but to truly enjoy all the exhibits, a visitor should allow longer. Photography is permitted, but not with flash.

Meeks and Russell oversee a staff of 12 interns and volunteer workers who assist patrons with art interpretation and interactive exhibits. Meeks, Russell, and Eastman work together to develop future exhibits and activities.

Eastman also serves on the three-man board of directors with a financier and a lawyer, who meet on a quarterly basis. Meeks added that the museum hopes to expand the board in the near future.

Although much of the original funding came from Eastman, funds for the original budget now come from admissions and gift-store sales (75%), memberships (20%), and sponsorships (5%), Meeks said.

Many visitors ultimately chose to become members of the museum, with memberships ranging from associate ($25 per year) to founder ($2,000). Membership carries such perks as the Words About Pictures Newsletter, a discount in the gift store, an annual membership party, one event pass, and a year's free admission.

Among the supporters of the fledgling museum have been comic-book artists and book illustrators.

"I'd like to see more support from artists and the industry in general," Russell said. "But a number of artists have been generous with their time and services and continue to be."

In its new location, the future of the Words & Pictures Museum of Fine Sequential Art looks bright, as more adults discover comic books.

"As the age level increases among comic book readers, we just grow and bloom, with more and more people coming in," Russell said.

Eastman agreed that the timing is right.

"As comic illustrators branch out into other mediums, it's the right time and place to solidify comic book art as a true art form."

To Get to the Words & Pictures Museum:
Take I-91 North to Northampton, exit 18. At the end of the ramp, turn left onto Route 5. Travel one mile to the first traffic light, then turn left onto Main Street. The museum is on the left, toward the end of the first block.
Parking:
There is metered parking along Main Street, or park behind Main Street by taking the second left, onto Crafts Avenue. At the stop sign, turn left, then right onto Brewster Court. After one block, turn left into a metered parking lot and garage entrance. The rear entrance of the museum is also here.
Hours:
The museum is open noon-5 pm Tuesday, Wednesday, Friday, and Sunday, noon-9 pm Thursdays, and noon-6 pm Saturdays. Closed Monday. The gift store opens one hour earlier than the museum.
Admission:
Cost is $3 for adults, $2 for students and seniors, and $1 for children 18 and under. Tuesday and Wednesday are dollar days, $1 for adults and free for children 18 and under.

MILLER

PLOOG

SIENKIEWICZ

KALUTA

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WRIGHTSON

While The Words & Pictures Museum remains one of Kevin Eastman's favorite projects, he has lots else in the works.

His Mirage Publishing suffered a setback last winter, when the roof of the company's computer room leaked onto delicate computerized equipment.

"The computers lost files, whole issues worth of color work," Eastman said. "It shut everything down. It destroyed whatever schedule we had."

Mirage recently announced that they were ceasing publication and would instead concentrate on licensing their properties (such as Archie's **TMNT** titles).

Eastman is also working on a personal project for **Heavy Metal**, it's a picture book featuring his fiancee, actress/model Julie Strain, which includes 82 photos by top photographers and 18 illustrations by Olivia.

On the film front, Eastman and Laird, along with screenwriters Roger Soffer and Christian Ford, have completed the screenplay for the fourth *Turtles* movie. The New Line production is in preproduction now, and filming should start this fall.

Eastman is optimistic about this fourth outing, even though he's had some misgivings about previous **Turtles** films.

"The first film was the best, as it stayed closest to the spirit of the comic," he said. "The second was the worst, just a live-action cartoon. The third was somewhere in the middle. We said we didn't want to do another movie if we couldn't get back closer to the gritty feel of the original comic form. This one will be true to the original black-and-white (comics), like No. 1 was. Also Columbia/Tri-Star will be re-releasing the *Heavy Metal* animated movie in late 1996 or early 1997. Eastman said 15 more minutes of original film has been located, and he's hopeful that the re-release will be either a director's cut or a special edition. Finally, Eastman and Strain are in the midst of writing *Heavy Metal II* .

101 things you should know about Colleen Doran

A Distant Soil's Colleen Doran speaks to our John Ciccone about comics, creator rights, and creator education in this special **FAN** profile.

"I started publishing when I was 15 years old," recalls Colleen Doran. "By the time I was 22 I was ripped off to the tune of six figures in royalties. I could have gone to Harvard for that kind of money."

One might say Colleen Doran got a doctorate from Hard Knocks U, instead. Then again, that seems to be the story of many comic creators.

"I really did learn the hard way," she admits, "that every person, creator, artist or writer is a business person and they ought to be thinking about things like taxes, licenses, zoning, those sort of things. I would guarantee you that better than half the people in our business don't even think of that stuff. That's why I'm putting it all in a book."

The book in question is called **101 Things a Publisher Doesn't Want You To Know: The Comic Book Creators Guide To Art & Entertainment Law**. As you might expect, no major comic book company—or book publisher for that matter—is printing it. Doran is doing it through her own Aria Press. A 16-page preview with an index was available at the San Diego Comic Con with the actual **101 Things** (which will be published in two parts) coming out in September.

It seems appropriate that Doran is the one doing it. There are very few in the industry who have toughed it out as long as her and are still as in demand.

You'll see her work anywhere from Dark Horse's **Ghost** #3 to the Milestone **Technique** mini-series. She also has sketches and other work appearing in Caliber, Boneyard, and a number of other small or publishers. Still, she's probably best known for her own, now-self-published **A Distant Soil**.

A Distant Soil was first published in 1983 through Warp Graphics. It's an epic science fiction tale that involves two children with unusual powers. They've managed to escape from the sanitarium the government had been holding them in, and now not only does the government want them back, but so do warring factions of the planet their father came from.

Doran published the first ten issues of **ADS** through Warp before severing ties and then starting over again with Donning. She threw out all the Warp material and started the whole series from scratch. Just when Donning was supposed to start publishing the new **A Distant Soil** they went belly up. Rather than give up, Doran formed Aria and has since published Donning material in **ADS** #1-11. Issue #12 will contain the first new material from that series in a time longer than Doran's recently cares to remember. She had a [illegible] getting her material back from [illegible] what happened with Donning.

One of the first things I learned is people do not take intellectual property seriously. They do not believe it is actual property, that it is something that belongs to you. If someone steals your car, the police will come down, write up a report and they will go looking for the criminal," says Doran, who's the daughter of a policeman. "If someone steals your copyright, which is infinitely more valuable than your car by a long shot, nothing will be done for you. You have to do it all yourself. You are not guaranteed an attorney. You are not guaranteed anything and getting that attorney is going to cost you big bucks."

Furthermore, any publisher worth its salt has a bank of attorneys on retainer ready to take care of anything of this nature.

"Absolutely!" Doran concurs. "So creators who do not have a lot of money to spare, and that's the vast majority of creators in our business, are at a serious disadvantage. We're talking about a business where the average creator

(Well, maybe not exactly 101 things) by John Ciccone

...r year. That's not bad, except when you ...bout half of their income is spent on busi... ...enses."

...nother major portion of **101 Things** Doran ...mber of things that most creators never think ... and tax deductions ...ng about supplies, phone calls, travel, that ...ne says. "This book is really being written for ...ple not making a million dollars a year. This ... written primarily for young creators, middle-... and creators who really ought to know bet... ...plenty of people in our industry who are ...ful but they haven't got a clue to what they ... what it means, or what they are supposed to ...

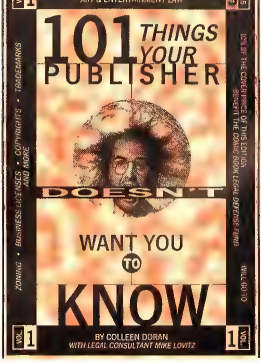
...n then come as no surprise that Doran also ...s in where to get free-to-inexpensive legal advice, ...side a distributor or publisher going bankrupt, ...state zoning laws about whether a creator ...office in his or her home (believe it or not, ...in the U.S. forbid that) ...stuff that most cre... ...n't get when they are getting the Bachelors of ... college.

101 Things isn't just a book on how to protect oneself ...n't get screwed either. It also covers the fine differ... ...tween a reprint and a reprint right (which is not ...rding), licensing and the basics of a work-for-hire ... ...f each of the major publishers, including some ... revelations that way. The book is divided in two ...ause one half covers work-for-hire situations ... other covers self-publishing. While Doran will ...t there are similarities, there are also major differ...

A **Distant Soil** #11 is the last issue with reprint materi... the first issue with new material," she says. **A Distant Soil** is going in a very different direction than the ... Graphics version. It's coming along real well, but ... has a different attitude and tone than people ...tten used to. It's not real dark and gritty, but boy ... will start to look really villainous and the heroes ...tart to look heroic. I'm very happy with it ...ty glad to also finally be putting out new art and ...g at stuff that I haven't touched in years and ...ars," says Doran.

...ally, what I had was two years worth of inventory, ...ve me plenty of time to sit down and really con... ...n what I wanted to do and where I wanted to ...n some of the stuff in #12. I originally did six or ...rs ago, and ...then I scrapped quite a bit of it." ...e additional good news is that Doran reports that **A Distant Soil** has been picking up in spite of the ...market conditions. "I think one of the reasons why ...s go up is not only are we picking up new readers, ...e also picking up old readers who were unaware it ...lable in its new version. No matter what, readers ...y but surely catching on. I constantly bump into ...aders who ask what happened to it, and I show ...nd they start reading it again."■

"This book is really being written for people who are not making a million dollars a year. This book is being written primarily for young creators, middle-level creators, and creators who really ought to know better."
- Colleen Doran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Words & Image

Kurt Busiek, Jo Duffy, James Robinson, and Steven Seagle Discuss Their Experiences Writing For Image Comics

by
Aldyth Beltane

When Image Comics' principal creators left Marvel to form their own company, their ideas and approach were fiercely independent. They were tired of drawing characters that they had no investment in, and they were tired of books written by editorial policy. So they formed Image, presenting the stories they wanted to tell, featuring characters they created. That's history.

Now Image has grown as a company, and so have it's founders, who are now ready to tell other stories and present other visions. And so they hired writers — some of the best in the comics industry. Alan Moore, Frank Miller, Neil Gaiman, and Chris Claremont have all presented stories for Image. And Image creators continue to expand their characters' horizons by hiring more of the industry's finest to continue writing their adventures. Jo Duffy, Kurt Busiek, James Robinson, and Steven Seagle all spoke enthusiastically about working with the different Image studios.

Jo Duffy

Different factors contributed to each writer's decision to work for Image. Jo Duffy had just left an assignment for another company. "It was timing," she says. "I had always been supportive of Image. The fact is, I'm a creator's rights advocate from day one, and these guys walked away from the mainstream, from guaranteed money, at the height of their success. It must have been like stepping off a cliff for them. Creator generated publishing ventures had not previously been accompanied by any amount of economic success, and the fact is that these guys took that risk. It's real easy afterwards to look and say 'oh how much money they've made,' and 'they didn't pay their dues,' but I think that's a lot of crap!" The timing comes into play when Jo received a call from Jim Lee "mere days after I found out I was no longer welcome to continue writing **Catwoman**." So far, the right project hasn't presented itself with Jim Lee, but "Eric Stephenson, who works for Rob Liefeld, subsequently called me, and walked right into the slot Jim would've gotten, and I loved the deal they offered me!" Jo was equally enthusiastic about writing the character of Glory. "It would be very hard for me to take on a character I didn't like, however good the deal was. But I looked at what was on print for **Glory**, and frankly I just flipped over her. She's a terrific character, and I was just rarin' to go!" That was about a year ago, and the **Glory** series has (as of this writing) three issues already out, and other projects on the way

Kurt Busiek

Kurt Busiek started working on Image titles because "they were the ones who were offering some interesting projects." Those projects currently include the **Spartan** mini-series, **Velocity**, **The New ShadowHawk**, **The Regulators**, and his own highly anticipated creation, **Astro City**. "When I would talk to other companies about doing straightforward superhero stories, they would want it to be really 'Image-like' — big art, violent, graphic. One thing that the Image guys never said to me was that they wanted stories to be Image-like. They already have Image-like. They were looking to expand their line and do more kinds of things. That's why they've been working with people like Alan Moore, Neil Gaiman, and Chris Claremont. I was encouraged to do what I felt was best for the character."

Steven Seagle and James Robinson

Steven Seagle came to work with Image when his former editor at DC, Bill Kaplan, called from his then-current post as WildStorm's Editor-in Chief, with a tight deadline on **StormWatch #25**. "It was a fun issue, because I got to make a mess and not have to worry about it," he quips of the issue's out of order shipping and continuity. He also had other projects for Image on the board at that time.

James Robinson also came to Image from DC. Thus far all of his work has been with WildStorm, though James is quick to point out that he has no complaints about any of the studios. "Initially, I was going to do a two-issue fill-in on **WildC.A.T.S**, and then I'd offer to stay on was given to me," James wrote an additional four issues before leaving to concentrate on other projects, particularly DC's **Starman**. During his run on **WildC.A.T.S**, James redefined the Black Razors team, and created the Razors' leader Xantum.

Work-for-hire at a creator-owned company

Each studio has different approaches to their interaction with the writer, and the control each writer has over the characters.

Rob Liefeld is tremendous in that he's got parameters for his characters. He created them, he knows what is important to him. But he also knows what he would prefer to leave to the creators who develop the character from the conceptual stage," Jo says. "What I like very much is that I can go in with specific questions, and either be given definite answers, or be told 'That is for you to decide, Jo.'"

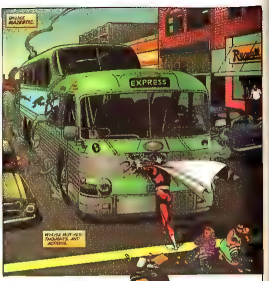
For Kurt Busiek, the circumstance has been very rare when a creator will tell him what he can't do with a character. Each studio has given him almost complete freedom for developing the characters. "I outlined what I wanted to do with **Youngblood: Year One** for Rob Liefeld, and Rob's response was 'Great!' I outlined what I wanted to do with **ShadowHawk** for Jim Valentino, and his response was 'There's only one problem . . . that character is going to be dead by the time you take over!' And I said, 'Oh, well, I can work around that!'" "The WildStorm guys have been completely supportive on **Spartan**, and that's been a very enjoyable experience," he says of working with Jim Lee's studio. "I don't know what would happen if I pitched an idea that they just outright didn't want to do, but so far, that hasn't happened!" Kurt sums it up nicely, "The feeling that I get very much from all of the Image studios is 'We went out and asked you to do this because we thought that you'd do a good job. We're not going to try to make you do it the same way that we were doing it ourselves, because we're already done, that.'"

Steven Seagle's current work for Image is exclusively with Jim Lee's WildStorm Productions. "I like the lack of bureaucracy. If you have an idea, you can approach Bill or Jim, or one of the other editors, and you know instantly if you're going to do it or not. I definitely appreciated that aspect above all others." What he's written right now includes the **Grifter** ongoing series, a **Zealot/Voodoo** special, and the **Team One: StormWatch** special. Though he has been given considerable autonomy with the characters, Steven has adopted a patient stance. "Jim Lee and Brandon Choi, who created most of the characters, really have a lot of great ideas about their characters that I don't think made it into some of their earlier books, and I've been trying to be careful to make sure that what they have in mind shows up before I start tinkering. Because I think it would confuse readers to jump on at a point that they're not yet

aware of." Seagle goes on to emphasize the open-mindedness he's encountered. "The people there are very flexible, and willing to hear ideas. More so than probably anywhere else I've worked. They're new, and they have new characters, and they're willing to try things."

Though his run on **WildC.A.T.S** was comparatively short, James Robinson was also given complete autonomy. "Stuff that I planned never came to fulfillment. But the invitation was always there." And it was accepted with the creation of **Team One: WildC.A.T.S**, which is a sister book to **Team One: StormWatch**, as well as an intriguing story on it's own. "There is an example of where we were given free rein to write a large portion of the bible on how these characters came to be. There are lots of plot threads being sewn in this series."

What makes the various Image Studios work-for-hire situation the most unique is that it also seems to be one of the most creator-friendly in the industry. With the Extreme Studios books, there is creator ownership for the characters that the writer or artist brings to the book. Jo is impressed. "**Glory** is totally Rob's, and was very well developed before I came along. But she didn't have supporting cast, she didn't have a background. I've been giving her parents, pals, playmates, and enemies. The artist I'm working with and I are retaining the trademark on those characters." That's a great and unusual deal that the major companies don't usually offer. "It's a wonderful hybrid between creator ownership, and creator's rights within a work-for-hire situation."



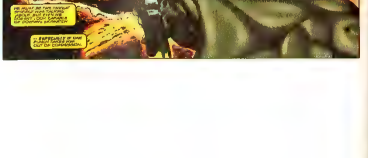
The finer points

Kurt Busiek clarifies the finer points of the differences between Image's work-for-hire practices, and other companies. Technically, he says, there is no difference, such as in terms of the legal situation. "But in terms of practice, they're a much looser company, they're a much younger company, they don't have as much continuity built up. They don't have as much of an editorial structure, they're open to a lot of different kinds of approaches, and they're interested in a lot of different kinds of approaches. I think that what we saw in the first couple of years of Image was the Image creators doing what they liked to do best, which was very much the sort of superhero comics that they had been doing at Marvel. But that doesn't mean that it's the only thing they're interested in reading or in publishing." He is also impressed by the response from the various Image studios to the writers creating characters. "For instance," Kurt illustrates, "in **The Regulators**, Ron Randall and I co-created Scandal, so now Ron and I own Scandal. Each studio has specific rules involving the creation and ownership of characters. Jim Valentino's company allows for complete ownership of characters by their creators, as does Extreme studios. Jim Lee's studio has a contract similar to Marvel's, which allows for percentages and creator input, Busiek explains. "Because for licensing purposes, Jim wants to keep the WildStorm universe as hermetic as possible. But it's a deal that I know going in."

> "Stuff that I planned never came to fulfillment. But the invitation was always there."

James Robinson voices a similar experience. "Jim is known to be a very fair dealer, and he was with me." On the topic of work-for-hire, James compares the fine quality of his relationship with WildStorm to his relationship with DC.

Finally, Image has fulfilled the promises that it made it's writers when they agreed to work for the studios. Kurt Busiek calls the situation "refreshing," especially the willingness of all the parties involved to negotiate terms rather than offer a take-it-or-leave-it hard line. Jo Duffy considers it the best work-for-hire situation she's been in since her days working as an editor for Marvel. "They're having to create their own system." And she concludes that despite small problems, "because there is not that day-to-day understanding of how the trafficking system works. But I'm working with some of the best people on earth. This company has been nothing but good to me!" She finishes by saying, "we're doing comics because we love to do comics! They are not a means to an end, they are an end themselves!" ■



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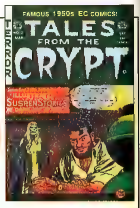

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Good Boys Deserve Favours

My own children delight in hearing true tales from my childhood: The Time My Father Threatened to Arrest the Traffic Cop, and How I Broke my Sister's Front Teeth Twice, When I Pretended To Be Twins, and even The Day I Accidentally Killed the Gerbil.

I have never told them this story. I would be hard put to tell you quite why not.

When I was nine the school told us that we could pick any musical instrument we wanted. Some boys chose the violin, the clarinet, the oboe. Some chose the timpani, the pianoforte, the viola.

I was not big for my age, and I, alone in the Junior School, elected to play the double-bass, chiefly because I loved the incongruity of the idea. I loved the idea of being a small boy, playing, delighting in, carrying around an instrument much taller than I was.

The double-bass belonged to the school, and I was deeply impressed by it. I learned to bow, although I had little interest in bowing technique, preferring to pluck the huge metal strings by hand. My right index finger was permanently puffed with white blisters until the blisters eventually became calluses.

I delighted in discovering the history of the double-bass: that it was no part of the sharp scraping family of the violin, the viola, the 'cello; its curves were gentler, softer, more sloping; it was, in fact the final survivor of an extinct family of instruments, the viol family, and was, more correctly, the bass viol.

I learned this from the double-bass teacher, an elderly musician imported by the school to teach me, and also to teach a couple of senior boys, for a few hours each week. He was a clean-shaven man, balding and intense, with long, callused fingers. I would do all I could to make him tell me about the bass, tell me of his experiences as a session musician, of his life cycling around the country. He had a contraption attached to the back of his bicycle, on which his bass rested, and he pedaled sedately through the countryside with the bass behind him.

He had never married. Good double-bass players, he told me, were men who made poor husbands. He had many such observations. There were no great male cellists—that's one I remember. And his opinion of viola players, of either sex, were scarcely repeatable.

He called the school double-bass *she*. "She could do with a good coat of varnish," he'd say. And "You take care of her, she'll take care of you."

I was not a particularly good double-bass player. There was little enough that I could do with the instrument on my own, and all I remember of my enforced membership in the school orchestra was getting lost in the score, and sneaking glances at the cellos beside me, waiting for them to turn the page, so I could start playing once more, punctuating the orchestral schoolboy cacophony with low, uncomplicated bass notes.

It has been too many years, and I have almost forgotten how to read music; but when I dream of reading music, I still dream in the bass clef. All Cows Eat Grass. Good Boys Deserve Favours Always.

After lunch each day, the boys who played instruments walked down to the music school, and had music practice, while the boys who didn't lay on their beds and read their books and their comics.

I rarely practiced. Instead I would take a book down to the music school, and read it, surreptitiously, perched on my high stool, holding onto the smooth brown wood of the bass, the bow in one hand, the better to fool the casual observer. I was lazy, and uninspired. My bowing scrubbed and scratched where it should have glided and boomed, my fingering was hesitant and clumsy.

By Neil Gaiman

Other boys worked at their instruments. I did not. As long as I was sitting at the bass for half an hour each day, no-one cared. I had the nicest, largest room to practise in, too, as the double-bass was kept in a cupboard in the master music room.

Our school, I should tell you, had only one Famous Old Boy. It was part of school legend — how the Famous Old Boy had been expelled from the school after driving a sports car across the cricket pitch, while drunk, how he had gone on to fame and fortune — first as a minor actor in Ealing Comedies, then as the token English cad in any number of Hollywood pictures. He was never a true star, but, during the Sunday afternoon film screening, we would cheer if ever he appeared.

When the door-handle to the practise room clicked and turned I put my book down on the piano and leaned forward, turning the page of the dog-eared 52 MUSICAL EXERCISES FOR THE DOUBLE-BASS, and I heard the Headmaster say "...the music school was purpose-built of course. This is the master practise-room..." and they came in.

They were the Headmaster, and the Head of the Music Department (a faded, bespectacled man whom I rather liked), and the Deputy Head of the Music Department (who conducted the school orchestra, and disliked me cordially), and, there could be no mistaking it, the Famous Old Boy himself, in company with a fragrant fair woman who held his arm and looked as if she might also be a movie star.

I stopped pretending to play, and slipped off my high stool and stood up respectfully, holding the bass by the neck.

The Headmaster told them about soundproofing and the carpets, and the fundraising drive to raise the money to build the music school, and he stressed that the next stage of rebuilding would need significant further donations, and he was just beginning to expound upon the cost of double-glazing when the fragrant woman said,

"Just look at him. Is that cute or what?" and they all looked at me.

"That's a big violin—be hard to get under your chin," said the Famous Old Boy, and everyone chortled dutifully.

"It's so big," said the woman. "And he's so small. Hey, but we're stopping you practising. You carry on. Play us something."

The Headmaster and the Head of the Music Department beamed at me, expectantly. The Deputy Head of the Music Department, who was under no illusions as to my musical skills, started to explain that the First Violin was practising next door and would be delighted to play for them and—

"I want to hear *him*," she said. "How old are you, kid?"

"Eleven, Miss," I said.

She nudged the Famous Old Boy in the ribs. "He called me Miss," she said. This amused her. "Go on. Play us something." The Famous Old Boy nodded, and they stood there and they looked at me.

The double-bass is not a solo instrument, really, not even for the competent, and I was far from competent. But I slid my bottom up onto the stool again, and crooked my fingers around the neck, and picked up my bow, heart pounding like a timpani in my chest, and prepared to embarrass myself.

Even twenty years later I remember.

I did not even look at 52 MUSICAL EXERCISES FOR THE DOUBLE-BASS. I played... *something*. It arched and boomed and sang and reverberated. The bow glided over strange and confident arpeggios, and then I put down the bow and plucked a complex and intricate pizzicato melody out of the bass. I did things with the bass that an experienced jazz bass player with hands as big as my head could not have done. I played, and I played, and I played, tumbling down into the four taut metal strings, clutching the instrument as I had never clutched a human being. And, in the end, breathless and elated, I stopped.

The blonde woman led the applause, but they all clapped, even, with a strange expression on his face, the Deputy Head of Music.

"I didn't know it was such a versatile instrument," said the Headmaster. "Very lovely piece. Modern, yet classical. Very fine. Bravo." And then he shepherded the four of them from the room, and I sat there, utterly drained, the fingers of my left hand stroking the neck of the bass, the fingers of my right caressing her strings.

Like any true story, the end of the affair is messy and unsatisfactory: the following day, carrying the huge instrument across the courtyard to the school chapel, for orchestra practice, in a light rain, I slipped on the wet bricks, and fell forward. The wooden bridge of the bass was smashed, and the front was cracked.

It was sent away to be repaired, but when it returned it was not the same. The strings were higher, harder to pluck, the new bridge seemed to have been installed at the wrong angle. There was, even to my untutored ear, a change in the timbre. I had not taken care of her; she would no longer take care of me.

When, the following year, I changed schools, I did not continue with the double-bass. The thought of changing to a new instrument seemed vaguely disloyal, while the dusty black bass that sat in a cupboard in my new school's music room seemed to have taken a dislike to me. I was marked another's. And I was tall enough now that there would be nothing incongruous about my standing behind the double-bass.

And, soon enough, I knew there would be girls. ■

Text © Neil Gaiman, Photography by Rick Popham
The sculpture 'A Subtle Change in Timbre' Created by Lisa Snellings 1995.

ELVES Elves ELVES

THIRD TIME'S THE CHARM

by
Jeff Dillon

WARP Graphics' ***Elfquest*** *is one of the longest-lived independently published titles in the business. Spawning a whole slew of spin-offs, the characters have garnered a loyal following. Unlike many publishers, WARP enjoys strong sales in regular book stores as well as comic shops.* ***FAN****'s Jeff Dillon spoke with Barry Blair, Steve Blevins, and Richard Pini about their plans for 1996. In fact, he spoke with them three times. It's a long story, but he swears FAN Marketing Coordinator Brady Darvin ate the first two tapes.*

FAN: Let's start from the beginning. What's up for 1996?

Barry Blair: The big plans.

FAN: The big plans?

Barry: You know how tough this is after doing it once?

FAN: Imagine doing it three times.

Barry: This is the third time.

FAN: It was all Brady's fault.

Barry, Richard, and Steve: Yeah.

Barry: Alright, go ahead and ask your questions.

FAN: Tell me about Kahvi.

Barry: That would be Steve Blevins' domain. He's sitting here shaking his head no! No! No! You want to take it Richard?

Steve Blevins: I told them that I was going to only answer questions about art.

Richard Pini: So ask lots of questions about art. Make him earn his pay here.

Kahvi is one of two new mini-series that we're launching in October and the other is **Two-Spear**. These two mini-series are related across thousands of years of time by a strange and wonderful relationship that exists between the character of Kahvi, who exists in the present, and Two-Spear, who existed five or six thousand years ago. I'm not going to tell you what that relationship is, but there is one.

These two series came to us sort of independently. They were proposed by different people, but we realized that readers are particularly interested in these two characters. We also realize that there was a connection between the two of them and that's why we're running the two series neck and neck.

FAN: And art-wise, is there something special about them?

Steve: Well, they're in black and white. There's going to be an opportunity to find out what our artists can do without the enhancements of color.

Barry: We're actually sharpening sticks that we break off trees and burning the ends of them to make charcoal

FAN: Going primitive.

Richard: Yeah, we're taking it to an extremely conceptual level.

FAN: Talk about back to basics...

Barry: As far as the art goes on **Kahvi**, we think Steve is such a good artist that a lot of the people have been missing his art style because we've been coloring it. Once they see it, they'll agree that it truly is some of the best work in comic books, and to just do it in black and white lets Steve's real talent shine through.

Steve: That way I don't have to throw a tantrum.

Richard: We're getting used to the tantrums. Another reason for the black and white is that both of these characters personify, more than most of our other characters, what we call the dark side of **Elfquest**. It's not that all the other characters are cute little bubbly bubble-headed things that smile and pick flowers all the time, they all have their negative sides, but these two characters let them out a lot more than most of the other characters. When we developed the ideas for these two series and we realized that Steve Blevins was going to be doing the art on **Kahvi** and Barry Blair was going to be doing the art over Delfin Barral's layouts on **Two-Spear**, we realized that both these artistic teams bring a kind of dark grittyness to their uncolored work that suits the stories very, very well. These are hard-edged stories, and the black and white flinty sort of art serves that very well.

In all of the **Elfquest** titles or all what I'll call the core **Elfquest** titles, which are **Hidden Years** and **Shards** and **New Blood**, they are all tending toward a resolution and climax within the next three to four issues. A lot of storylines get resolved, a lot of feelings get hurt, a lot of bodies get hurt, a lot of things wrap up and then spin off again into new storylines.

FAN: And what are those stories? We have the new generation going on, what's happened to the old generation?

Barry: They're going to open up a 7-11.
Richard: They're going down to Fort Lauderdale and retiring. No, the events of **Shards** are going to wrap up. There's big heavy doings going on in **Shards.** The revolt by the human townspeople is reaching a climax and the involvement of Cutter and his Wolfriders plays a very crucial part in that. In **Hidden Years** we're seeing the results of some messing around that one of our characters did thousands of years ago on the world, and of course it's up to Ember and her group of Wolfriders to take care of that threat before it overruns the planet and starts threatening elves and humans alike. When those storylines end, the characters will continue on in new stories.

FAN: What about connecting the Elfquest universe into a coherent whole?

Richard: We want to try pull all of the titles a little bit closer under an **Elfquest** umbrella. Rather than have six or seven separate titles as we do now with connections between them, what we want to do is to create again an **Elfquest** umbrella of titles under which will run shorter three, four, five, six issue mini-series, all interconnected. This is going to help a lot, particularly with new readers to identify and to jump on the **Elfquest** wagon whereas they might feel intimidated by the fact that some of our titles are now up to issue twenty-five or thirty.

So **Elfquest** is going to become, with these changes, **New Blood** changing over into **Wildling**, **Hidden Years** changing into **The Wild Hunt**, and **Shards** into **Rogue's Curse**. There's going to be a closer identification with all of these things as being **Elfquest** where now it may be that some people see **Elfquest** as all over the map

FAN: Barry, you've been drawing elves for about as long as Wendy [Pini] has. How was the transition from Elflords to Elfquest?

Barry: It wasn't that hard. We weren't really doing the same thing. Like Marvel and DC both do superheroes, but they're very different. The transition was easy because it's the same sort of art style and that's sort of what makes my job as managing editor, and trying to find new talent, really hard, because it is a type of art style that you look for. Wendy and I draw similarly, yet very different. When I draw a character and she draws a character, it looks like two different people drew it, whereas if we both work on the same picture, we've fooled enough people into believing that either I did it all or she did it all, so the house style is similar. But making the transition is pretty easy. Working here is a breath of fresh air because, other than having to deal with Richard on a daily basis, we do have the freedom to do whatever we want.

FAN: We know that New Blood will end and will go in a different direction. What direction will that be?

Barry: We've got a big ending planned with a lot of changes. The only way it actually goes on is some of the characters continue on in the new series. The new series is our version of **Peter Pan** and it's going to be called **Wildling**, and it features one of the younger members of the New Blood crew right now going off to do his own thing.

Richard: Sort of **Elfquest** by way of both **Peter Pan** and **Jungle Book** with elements of the *Lost Boys* thrown in.

Barry: That's **Wildling**. It's basically Wendy and Richard, after putting me through hell for three years, decided to let me do something that I want to do.

Richard: He's not going to get the chance much after this conversation.

Barry: It's over, forget it. Art-wise and story wise, it's everything I've wanted to do for a long time. It's a culmination of everything and it's some thing I'm really looking forward to doing. I probably couldn't do this anywhere else because everywhere else would probably stop me. I think it's going to be a really good story with as good of art as I can do and a lot of different techniques that I've been fooling around [with] for a lot of years but never put them together in one place at the same time.

FAN: Someone mentioned Rogue's Curse before, and different art teams coming on and different creators working on it sounded very intriguing.

Richard: Rogue's Curse is post **Shards** because the ending of **Shards** is going to delight a lot of people, infuriate a bunch of people, and it's going to be a major shake up in terms of the cast of characters that we're currently playing with. There's very likely going to be more death and mayhem, but that's the period of time in which this world finds itself. We're talking about the equivalent of the Middle Ages and it is a dark period, it is also the dark hour just before what you call the Enlightenment, but we're going to be playing with that two or three hundred year stretch that on Earth we would've called the Dark Ages. After the events of **Shards**, one of the current group of characters is going to find himself or herself with a tremendous task and a tremendous burden. She/he's going to become a sort of the Wandering Jew character who can not find a home, can not find rest, can not find any surcease from this burden, from this task that she/he has to accomplish. Wendy wrote a tagline for this series and that tagline runs something along the lines of she is immortal and pure evil. He loves her, she lives within him, she wants her freedom, and all she has to do is to get him killed in order to gain her freedom. I've badly paraphrased that but that gives you the gist of how Wendy characterized this series.

FAN: How much of this is plotted out?

Richard: The future hasn't been written yet, but it's due on a monthly deadline. We had a little bit of connection between the two titles as each of their first story arcs concluded. We are

Continued on page 221

INTRODUCING THE DARKER SIDE OF ELFQUEST...

After reading **FAN**'s exclusive interview with the Elfquest creators, how about a chance to win some very valuable original cover art! Artists Steve Blevins and Delfin Barral have given us the original pencil & ink cover drawings from **Elfquest: Kahvi** #1 and **Elfquest: Two-Spear** #1. Imagine having these master pieces hanging side-by-side in your own BRAND NEW FULLY-FURNISHED TEN-BEDROOM MANSION LOCATED IN THE BEAUTIFUL CAYMAN ISLANDS!!! (prize does not include Cayman Islands residence, but if you do own a large home in the Cayman Islands, you can display the art you won there). If you're not quite that lucky—you STILL may walk away with a complete set of Elfquest hardcover graphic novels or a copy of **Fantasy Quarterly** #1—the book that began the Elfquest universe!

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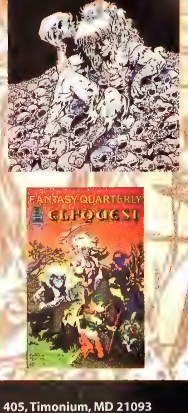
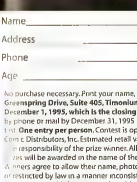
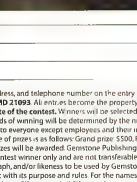
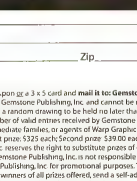
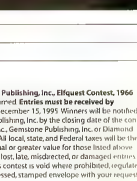
COMING SOON... KAHVI AND TWO-SPEAR MINISERIES!!!











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MANGA ANIME

Japanimation Tsunami Hits TV This Month

By
Michael Lindsay

During September, Japanese animation will start to hit the U.S. mainland with a force unrivaled in years past. From the land of *Speed Racer*, *Robotech*, and *Mighty Morphin Power Rangers* comes two more phenomena sure to make an impact on TV viewers across America. One is *Dragon Ball*, the most popular cartoon on the planet, and the other is *Sailor Moon*, an action-packed series that features girls in sailor suits as the superheroes. Both series are ready to air in almost every major TV market in the U.S. Here is what they are all about.

Picks From October Releases

Anime
Demon City Shinjuku (Dubbed from U.S. Manga Corps (See [illegible])
Ogre Slayer from Viz [illegible]
Maps from A.D. Vision

Manga
[illegible] by Viz
Vampire Miyu #1 by [illegible] Press
Project [illegible] #1 by CPM Comics

Dragon Ball

Dragon Ball's popularity has been amazing in the way it translates so well across international borders, dominating the airwaves as the number one show in Japan, France, and Spain. It has more episodes than any other animation production ever (close to 500), as well as 13 movies (with the 14th on the way), dozens of audio CD's, and 2 TV specials. It has made billions of dollars in merchandising revenues and has spawned six different video games.

So what is it all about? *Dragon Ball*, centers around the story of Goku, a powerful, compact young boy with tremendous fighting powers and a thirst for life and adventure. "Pure of heart" Goku approaches the magical world around him, with wide eyed innocence, all while encountering warriors, princesses, shape-changing monsters, tons of ruthless villains, and a wacky old wise man. Along with his nagging, teenage girlsidekick Bulma, Goku seeks out the seven magic Dragon Balls that are scattered over the Earth. Once they are found and brought together it is said that the Eternal Dragon appears to grant one wish to the adventurer who collected them. After that, the dragon returns to his lair and scatters the seven balls once again in the four winds for the next ambitious adventurer to try and find.

Dragon Ball started out as a comic book strip in the early 1980's written and drawn by Akira Toriyama. He had previously made the magazine **Shonen Jump** the number one comic book serial magazine with his manga series called **Dr. Slump**. But largely due to his subsequent series **Dragon Ball**, **Shonen Jump** jumped even higher and upped its weekly circulation from four to six million copies.

Dragon Ball was finally made into an animated series in 1987, with Toriyama doing the character designs, story, and art direc-

Sailor Moon

While *Dragon Ball*, may be more of a TV success, *Sailor Moon* is more of an all-around phenomenon. In Japan, over the past two years the *Sailor Moon* property has generated more than $1.5 billion in retail sales—more than *Mighty Morphin Power Rangers*, *Teenage Mutant Ninja Turtles*, and *Barbie* COMBINED. The show, based on a manga series put out by Kodansha, broke ratings records in various countries around the globe, having been a top rated program in Spain, France, and Hong Kong. One of the primary reasons for its success is how it fills the current gap in programming catering more to school girls.

The story is about a kindly, wobbly, 14 year old underachiever named Tsukino Usagi who uses crystal powers to transform into Sailor Moon, a pretty, sailor-suited fighter called Sailor Moon to fight against interplanetary evil doers that threaten her world. As the series moves on, Sailor Moon teams up with other "sailors" all named after celestial bodies in our solar system, Sailor Venus, Sailor Mars, Sailor Mercury, Sailor Jupiter, etc. They soon make up a team of five, but with each second series starts (there are a total of three), these "Power Rangers" numbers change as others continue to join their group, adding more dimension to the series.

Regardless of your animation viewing habits, I recommend watching a few episodes to get a feel for the style and see if you like the action. Hopefully for many, it will open up the doors to the wide array of other Japanese animation titles, but this time, unlike the past when *Speed Racer* and *Robotech* became hits, the animation can be as close as your local video or comic book store.

Demon City Shinjuku (dubbed)

We find ourselves in Japan, Tokyo to be exact, in the not-so-distant future. A powerful sorcerer, Levih Rah, has turned Tokyo's Shinjuku area into a Demon City, plotting to raise such an evil force that it will destroy the entire planet. The President has been taken captive by Rah and his beautiful young daughter, Sayaka, then enlist the help of Kyoya, a young guy whose father lost his life fighting Rah many years back. The two of them end up in the deserted Shinjuku, encountering outrageous demons and growing up with a mysterious character named Mephisto and a super wise little boy with a two-headed Doberman.

The title is brought to you by Hideyuki Izubuchi and rendered by Yoshiki Kawajiri, who worked on *Cyber City OEDO 808*. Though neither gore nor hint of sex, like most of the anime videos from Japan, this 3 part video is a refreshing title for all to see. The character designs are great and Kawajiri's color tones are effective in giving you the eerie feeling that a monster ridden city would have. Izubuchi's characters are believable and interact very well within the story. The voices of the actors are particularly good, with Ken being done by the actor who was Jubei in *Ninja Scroll* and Rah being done by an actor with a voice very similar to the original Japanese voice actor. The horror genre here has a good blend of storytelling with the animation complimenting the flow of the story as well. If you like story-driven horror with bizarre twists and characters, then this is definitely one to check out. This is one of those titles that just grabs your attention and has you watching from beginning to end, reminding me a lot of *Monster City*.

— Dimas Rodriguez

Riot

Whenever I hear the word "riot," I think of two totally unrelated things—the riots that occurred in L.A. a couple of years ago and the comic book in Japanese I picked up around the same time called **Riot**. Not about riots as we have traditionally come to know them, the manga comic **Riot** is an action-packed, cyber-punk story in the desert with saloons, magic, and high-tech elements brought to the US in English courtesy of Viz Comics

The story centers around an ancient magic book which bears the name of **Riot**. A girl by the name of Axel is in possession of the book and everybody wants it. One of those people is a thief by the name of Billy the Kid, who gets shot right over the book and bleeds on it. The book speaks to him and promises him that his life will be saved if he guards the book and the girl. This is where the story begins, but if any other connection can be made between the book's title and its contents, I would have to say that the amount of action is on par or beyond what you would find in a real riot.

James Hudnall's translation of Satoshi Shiki's work is witty at times as he polishes the characters for a western audience. In terms of the art, the strong manga style in **Riot** is simply stunning. Beautiful character designs and an incredible eye for architecture highlight **Riot**. Having seen the original Japanese version, I find the imagery reminiscent of Clamp's style (**X 1999**, **RG Veda**, **Tokyo Babylon**) except with huge guns thrown into the mix.

Rumor has a manga that I hope will become an anime. The action is fast paced and one's eyes jump from panel to panel, trying to follow all the action. By the way, try not to start a riot at your local comic shop when this manga hits the streets.

— Edwin De La Cruz

MY LIFE AS A SUPERHERO...

AL SIMMONS: The real guy behind the mask of Spawn

Let's strip off the mask and cape of Spawn and take a look at the real Al Simmons — the ever-smiling, dimple-faced energetic "character behind the character.

No, in real life Simmons wasn't murdered to return as a superhero vigilante — he's been here all along. But, like Spawn, he's basically a nice guy who cares about people. He doesn't have mystical powers, but the charm and personality that the real-life Simmons possesses are mystical in their own way, to his fans.

Simmons and Spawn's creator Todd McFarlane were college roommates and baseball teammates who have kept in touch since their university days 13 years ago (Al was actually drafted by the San Diego Padres in 1982-83). Simmons says, "I was honored that he thought enough of our friendship to name the main character after me. I never realized how big of an idol he was in the comic book industry until I got involved." — Terry Noll

When I got the call from McFarlane to help him promote his record-breaking comic book, I immediately quit my job to focus my energy on the character. McFarlane generously granted me the copyright to produce Spawn related clothing. Therefore, I "spawned" the business Spawntastic Apparel.

This was a big risk for me because I gave up the security of my government job to dress up in spandex and a red cape. Most of my friends told me I should have my head examined. But I love it and I love being with my fans! Sometimes it's hard to be on the road for weeks at a time and away from my family. However, the fans make the schmoozing fun and rewarding. And then I come home to the three ladies in my life and our new home in the Ahwatukee Foothills area in Phoenix, Arizona.

I crisscross the country several times a year in a Ford pick-up pulling the big red trailer that houses the awesome Spawnmobile and the Violator and Clown statues. I visit as many comic book shows and conventions as I possibly can. I mingle with the fans in my new Spawn costume designed by Industrial Light & Magic, sign autographs, and give away freebies (some of them autographed by T-Mac himself!)

To my wife, Melanie, and daughters Destiney and Kelsey, I'm just Dad — the guy who takes out the trash, fixes things around the house, and scoops the dog's "stuff." What I do around the house certainly isn't equal to my adventures in the comic book — it's just normal Dad stuff. My normal hobbies include working out, jogging, and driving my passion pink 1941 Cadillac.

How do my daughters explain that their Dad wears a superhero costume and travels a lot? Kelsey, the eight-year-old, gained bragging rights at the bus stop when we moved into the neighborhood and everyone found out her Dad was the real Spawn. Destiney, my older daughter, realized that even though her Dad portrays a superhero that wears a cape, the reality is it's just a job.

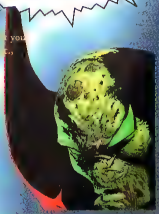
At conventions, I'm often asked if the stories McFarlane writes about me are true. Parts of **Spawn** can mimic real life, but many of the actions and predicaments are strictly fiction and fantasy. Everyone aspires to do something in their lifetime that will carry on after they die, and this is my opportunity to have that legend.

Don't forget, I'm (oops!) or rather Spawn has Ultra-Action figures, trading cards, a board game, pogs, and an animated HBO series. Also there are plans for a movie starring live actors with special effects by Industrial Light & Magic.

In closing, I would like to thank the fans that have made **Spawn** the number one selling comic book in America! Todd and I realize that without YOU, the fans, who are we? Until then, see ya at the next convention! ■ **Al Simmons (aka Spawn)**

SPAWN® HALLOWEEN CONTEST

Go see the real Spawn Mobile, along with NBA star Dennis Rodman at the Rad Boy Con '95, October 14-15, at the Phoenix Civic Plaza in Phoenix, Arizona!!



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YOU WANNA PLAY GAMES?

SPECIAL REPORT:

ORIGINS CON PHASE II

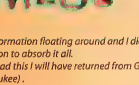
(IN WHICH DORIS GETS HER OATS)

by Steve Fritz

Yes, there was that much information floating around and I did need all four days of the convention to absorb it all.
Of course, by the time you read this I will have returned from Gen Con (August 10-13 in Milwaukee).

TIME TO KICK BUTT

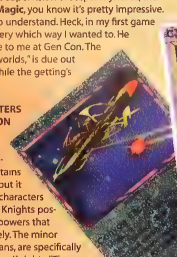
The new game that impressed the heck out of me was Deadalus Games' **Shadowfist**. Designed by Robin Laws (**On The Edge**), it's



Al Amarja as directed by a John Woo; 320 cards made up of lots of monsters, mandarin magic, and martial arts.
The objective is to burn (i.e. conquer) feng shui sites, which are set in columns similar to **OTE**'s rank & file system. From there you have everything from your Average Joe to the Monkey King to aid and abet you in turning your opponent sites into toast. Let me put it to you this way, the combat phase is called Kicking Butt. Get the drift?
Since the art is under the supervision of Jesper Myrforce, the original art director for **Magic**, you know it's pretty impressive. The rules are also easy to understand. Heck, in my first game I got to kick Laws' tail every which way I wanted to. He promises to do the same to me at Gen Con. The first expansion, "Netherworlds," is due out this September. Get it while the getting's good.

GALACTIC EMPIRES ENTERS THE FOURTH DIMENSION

Companion Games announced its next **Galactic Empires** expansion, "Time Gates." It contains one new minor empire, but it introduces a new set of characters called Time Knights. The Knights possess time travel-related powers that alter the game completely. The minor empire, called the Tranoans, are specifically set up to combat the Time Knights. "Time Gates" contains 148 cards and four Entity cards. It shipped in August.
It comes in 12-card booster packs. Rule changes caused by "Time Gates" will be available in the display boxes. Companion will also post these changes on the Internet and publish them in a series of articles in the hobby media. Also, Companion revised its basic card set. The new edition is called **Universal** and contains approximately 600 cards. 125 of those cards are from the most current expansion sets, replacing older cards. Universal will be sold in 10-card boosters as well as in a new starter decks.
Companion president Carl Schulte said these starter decks will contain over 100 cards. They'll be pre-sorted to contain specific empires. This way new gamers can open a starter deck and start playing immediately.


Time Traveling Arms Dealers
Played to a terrain card which generates ammunition points.
All ships in the fleet receive one free ammunition point each turn.
A maximum of one such card may be in play in a fleet at any one time.
CONJURE

CHAMELEON ECLECTIC ENTERS WITH LAST CRUSADE

Chameleon Eclectic has teamed up with Pinnacle Entertainment (note: NOT trading card manufacturer Pinnacle Brands) for their own game: **The Last Crusade**.
The game is set during the Battle of the Bulge using cards based on actual sites in Belgium, France, Luxembourg, and the Netherlands. Players choose troops, weapons, and other related military cards of both the Americans and Nazis as they campaign against each other. Chameleon promises that the game will provide all the needed tactics and strategies to give a realistic feel of the historical battles.
There will be 300 different cards in the first edition. The cards will come in 60-card starter decks. The rarity breakdown of a starter deck is 6 terrain, 12 common, 10 uncommon, and 5 rare for the Americans and a similar amount for the Nazis. It's set for October.

U.S. GAMES RELEASES FIRST WYVERN EXPANSION

US Games unveiled its first **Wyvern** expansion, entitled "Phoenix," at Origins.
The expansion introduces two new tactics to the game, called "Hidden" and "Interceptor Actions." Their names should tell you something about what they do. The 90-card set also contains new dragons, actions, terrain, and treasure cards to build up the standard deck.
Packs contain eight common and uncommon cards. **Wyvern** creator Mike Fitzgerald told me the next expansion set is called "Chameleon," and he'll have more on that one soon.

POWER CARDZ SECOND STRIKE

The **Second Strike** will provide an additional 180 cards from Caliber's **UN Forces** and **Big Bang** titles. It will also introduce not-seen-in-comics characters such as Arcanum, TechForce and the Zodiacorp. The game also introduces several new types called Mission and Terrain. A new rule book will explain this.
The next **Power Cardz** expansion will be based on Rob Liefeld's Youngblood characters. According to Caliber publisher Gary Reed, Liefeld will help in the promotion of this set by doing ten special cards that can only be found in his Extreme comic titles.

The [illegible] set will be another 180 cards. More info is expected shortly.

Finally, Caliber announced a help line for those wanting to know more about the game. It's an 800#, so you shouldn't feel worried about your phone bill. The number is (800) 346-8940 and ask for either CGS executive administrator Tim Parsons or the Powerline.

ATLAS CHANGES CHASE CARD MIX

Atlas Games announced it is changing the number of chase cards it will be inserting in its upcoming "On The Edge Arcana" expansion set.

Atlas originally announced printing four chase cards independent of the 153-card expansion that will be slip-packed one per display box. Due to complaints from their fans, company president Jonn Nephew now announced there will be two of these cards in each box.

"They're still hard to get," said Nephew, "and still a special premium for retailers and customers who buy by the box, but now there will be twice as many of them in circulation which should make complete chase card sets MUCH easier to assemble."

We would have announced this earlier," he added, "we decided we wanted to do this prior to ManaFest, but we had to wait until we got confirmation from Carta Mundi that it was not too late to change the production details in this manner. Thanks to everyone who has contributed to the chase card discussion here on the Usenet and on the mailing list. I hope this is a reasonable compromise that preserves Atlas's objectives with the chase cards while satisfying the interests of the fans."

HIGHLANDER UNVEILED AT ORIGINS

Thunder Castle (who also make **Towers In Time**) had test decks of its second game, **Highlander**, at Origins. The art is taken from the first season of the *Highlander* TV series and focuses, naturally, on swordplay.

I didn't get a chance to play the game, but it looks like something *Highlander* fans could lose their heads over (all right, it's a bad pun). Actually, the show is starting to gain a following that may be smaller but just as fanatical as *Star Trek*. Watch out for this one. Starter decks have 55 cards and will also be sold in 16-card booster packs. There's 165 cards to the set and it's comprised of 55 rare, 55 uncommon, and 55 common cards.

Future expansions will be based on the second and third series as well as all three movies.

ULTIMATE COMBAT UNVEILS FIRST EXPANSION

One publisher who had more than their share of people at their booth was Ultimate Games, whose **Ultimate Combat** martial arts card game has a strong and growing following. One attraction was the upcoming expansion set, which UG head honcho Dan Long has entitled "The Ancient Fighting Arts of China." "China" has over 120 new cards and will bring in new fighting styles such as Kung Fu, Tai Chi, and more into the game. There will also be expanded rules and card enhancements (such as Combination and Impact card types) for more experienced players.

The set will be sold in 15-card booster packs that include 1 gold belt, 2 black belts, 3 browns, and 9 whites per pack.

My Gen Con report and the lowdown on "Homelands Magic" expansion in the next issue.

TOYS

by James Bullock

U.S. Agent Cancelled!

The **U.S. Agent** figure, originally intended to be included in the third series of Toy Biz's **Iron Man** line, has been cancelled. This is because Toy Biz has decided to limit the number of figures per new assortment to six and **U.S. Agent** was apparently lucky number seven. According to sources, about 100 prototypes were produced before the figure was axed, so if you manage to obtain one, consider yourself very fortunate!

McFarlane Toys Announces Short Packed Figures

McFarlane Toys has announced that the figures from its newest assortment which will be short p are **Werewolf** from **Wetworks** a **Troll** from **Youngblood**. The **Spawn** figures which will be shi packed are **Vertebreaker** and th new **Violator**. They also announced that the **Violator Chopper** will experience extreme ly short production, far less than **Malebolgia**. This would most lik make the **Violator Chopper** the rarest non-variation Todd Toy is to date.

BALANCED BREAKFAST: Kenner's offer of the **Han Solo in Stormtrooper dis**- ing on Kellogg's FrootLoops has collectors scrambling to get what will be the next hot figure.

More Star Wars Figures Announced!

Planned for release near Christmas are **Luke in X-Wing Gear**, **Boba Fett**, **Lando Calrissian**, **Yoda**, **Luke in Dagobah Fatigues**, **Han in Hoth Gear**, and **Tie Fighter Pilot**. Kenner al plans to add an **AT-ST**, **Speeder Bike**, and **Snowspeeder** to t line's accessories. Early reports state that the **Snowspeeder** w include the **Lando** figure and will be packed with one of two different colored blasters which, presumably, will constitute t line's first variation.

Furthermore, Kenner announced that it would be offering **Han Solo in Stormtrooper Disguise** as a FrootLoops® exclu sive available only by sending in two proofs of purchases. Th promotion will only be offered from September through December 1996. Don't miss out on this one!!

MARKET REPORT

Before we dive into the many huge changes in our hobby over the past month, I would like to thank everyone at the San Diego Comic Con and the 2nd Annual Stratton in Pasadena for their aid in compiling the following information.

RECENT TOYS

X-MEN/X-FORCE

Demand for **X-Men** and **X-Force** figures seems to have dried up. Sales include **Deadpool** C9 ($20), **Wolverine II** C10 ($15), **Iceman I** C9+ ($25), **Storm I** C8+ ($22), and **Forge** w/ **Brown Holster** C9 ($25). Newer key figures sell at lower prices like **Rogue** ($8), **Morph** ($8), and **Beast** ($10). **Maverick** ($6-$8) is the shortest packed figure of the series at 2 per case.

SPAWN

Another series which has lost a lot of popularity on the secondary market is **Spawn** because all figures but **Malebolgia** can be easily found in toy stores. Even **Malebolgia** ($25-$30) has slowed.

BATMAN

Batman assortments are receiving moderate demand, with a slight increase seen in **Batman Returns** figures. Most series one figures have begun selling for $8-$10 with **Robin** ($10-$12), **Penguin Commandos** ($12-$15) and the **Penguin** ($20-$25).

Among the **Animated** series, most of the usual keys are selling for slightly less. Sales include **Two-Face**, **Riddler**, **Catwoman**, and **Killer Croc** ($12 each), **Phantasm** ($15), **Penguin** ($22), and **Poison Ivy** ($22).

The **Batman Forever** villains are back down to $8.

SOME OF RECENT TOYS

SILVERHAWKS/THUNDERCATS/HE-MAN

The mid 80's is where most demand seems to be targeted. Best bets among **Silverhawks** are **Steelheart** ($20), **Quicksilver** in **Ultrasonic Suit** ($25-$30), and the very rare third series **Mon*Star w/Laser Lance** and **Copper Kid w/Laser Discs** ($25-$30 each).

Good investments among **Thundercats** include **Ben-gali** ($35-$40), **Jaga** ($35-$45), **Tygra w/Willykit** ($20), and **Cheetara w/Willykat** ($25).

Most **He-Man** figures are decent, especially **Prince Adam** ($25-$30), **Evil-lyn** ($25), and **Rotar** ($20-$25). Average figures in all three lines sell between $8 and $10.

Also gaining in popularity are the three versions of **Matrix** from the **Commando** line. The 3 3/4" has moved up to $75-$85. The deluxe 18" version is up to $125 in the black box and $150 for the red box version.

TRANSFORMERS

Recent sales of early series figures include **Optimus Prime** MIB C8+ ($125) and C9 ($150), **Reflector** ($100) mint in worn mailer box, **Ratchet** C9+ ($45), **Sunstreaker** ($40) mint in opened box w/no insert, **Thundercracker** MIB C8 ($65), **Jetfire** yellowed MIB C7 ($80), **Dirge** and **Ramjet** MIB C9 ($90 for both), **Megatron** MIB C8+ ($125), **Megatron** NMIB C6 ($75), **Megatron** loose with no accessories ($25), **Blaster** MIB C8+ ($40), **Blaster** loose C9 complete ($15), and **Soundwave** loose C8 incomplete ($20). Later series sales include **Sky Lynx** loose C8 incomplete ($15), **Sixshot** MIB C8 ($60), **Wreck-Gar** MIB C6 no cello ($30), and a **Predicon Set** loose plastic version with no accessories for $40. Most late series figures sell slowly. The entire line is a gold mine.

VOLTRON

Recent sales of **Voltron** include **Voltron I Deluxe Set** mint in a sealed C9 box ($125), **Voltron I Deluxe Set** NM in a C8 box ($80), **Voltron I Air Team Set** MB C7+ ($20), **Voltron III** loose, no accessories C8+ $50, die-cast 6" **Voltron III** MIB C8– ($25), and **Voltron III's** sword and shield MOC for $15! The action figures which followed the release of the transformable robots don't sell at any price.

ROBOTECH

The flood of Harmony Golds has not hurt the popularity of the **Matchbox** figures. These figures began increasing in demand for the first time in quite a while. Sales include **Rook Bartley** ($25), **Roy Fokker** ($15), **Scott Bernard** ($22), and **Miriya in Black Outfit** for $80! Loose figures are a dime a dozen since the rerelease.

G.I. JOE

All Hail of Fame figures have experienced a drop including the **Green Shirt Rock N Roll** ($50) and **Target Duke** ($45), with the exception of the first series figures. Recent first series **H.O.F.** sales include **Duke** ($25), **Cobra Commander** ($35), **Stalker** ($40), and **Snake Eyes** ($40). **30th Anniversary** prices have dropped to $75 (**pilot/sailor**), $60 (**soldier**), $50 (**marine**), $150 (**black solider**) for 12" figures and $10 each for 3 3/4".

SECRET WARS

A few **Secret Wars** figures have jumped. **Wolverine** with **Black Claws** returned to the $125-$130 range. **Iceman** is quickly becoming the most popular figure of the line with sales as high as $90 MOMC. Also on the rise is **Electro** ($75–$80) and **Black Costumed Spider-Man** ($60–$65).

SUPER POWERS

Recent activity among carded figures includes **Hawkman** C8 ($40), **Batman** C10 ($60), **Dr. Fate** C9 ($70), and **Red Tornado** C9 ($75). The kings of the hill like **Cyborg** ($280-$300) and **Golden Pharoah** ($100-$125) have calmed down some. Sales of loose figures include **Red Tornado** ($20), **Dr. Fate** ($25), **Mr. Freeze** ($15), **Plastic Man** ($32), and **Mr. Miracle** ($35).

WARNING. Beware when buying loose Cyborg figures! The version of this figure produced for the South American market has flesh areas that are poorly painted onto the silver mold which easily flakes. Values are $80-$100 for the U.S. Version and $30-$40 for the foreign.

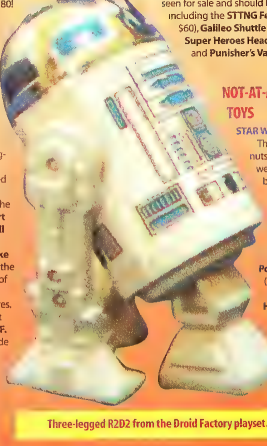
MARVEL SUPER HEROES/STAR TREK T.N.G.

Accessories for both lines are rarely ever seen for sale and should be future rareties including the **STTNG Ferengi Fighter** ($50-$60), **Galileo Shuttle** ($50-$60), **Marvel Super Heroes Headquarters** ($60-$80), and **Punisher's Van** ($40-$50).

NOT-AT-ALL-RECENT TOYS

STAR WARS

The prices are going nuts. The biggest sellers were **POTF** figures, both carded and loose. Sales for MOC figures include **Imperial Gunner** C9+ ($90), **Amanaman** C10 ($120), **R2-D2 w/ Pop-Up Saber** C9+ ($75), **Wicket** C10 unpunched ($125), **Han in Trenchcoat** C6 w/sticker tear and cracked bubble ($85), and **Han in Carbonite**



Three-legged R2D2 from the Droid Factory playset.

IN DEMAND

The Top 10 Demanded New Figures

10. RIDDLER (Legends of Batman)
This figure is relatively tough to find and should continue to be good as the series draws to a close. ($12-$15)

9. PHOENIX (Original Card)
This figure enjoys moderate demand and sells when priced to move out, but it will almost definitely be a good bet down the line. ($12- $16)

8. BANE
Others are pushing their way in, but **Bane** is still holding his own. ($14-$20)

7. HUMAN TORCH (Repaint)
Down a bit from last issue due to availability. ($15-$20)

6. INVISIBLE WOMAN (Repaint)
Also down from last issue but still hot. Repaints will be great in the future. ($20-$30)

5. DATA (As Seen in Redemption)
This J.C. Penney's exclusive is the rarest item in the entire **Playmates** line. Watch for it to give **T. Riker** a run for his money. ($50-$60)

4. ENTERPRISE "B" (Generations Assortment)
A very rare piece which should continue to grow. Not as scarce as **T. Riker** or **Redemption Data** but as eagerly sought. ($50-$70)

3. RHINO
Although not nearly as valuable as the last two, it's in mucho demand! It should calm down soon, though. ($20-$30)

2. STAR WARS ACTION MASTERS 4-PACK
The rereleases are out and they're different! The four packs are available again but in different packaging insuring that the original will continue to be hailed as one of the rarest Star Wars items in the last ten years. ($70-$80)

1. THOMAS RIKER (7th Season Assortment)
No doubt the most demanded recent toy at any convention you go to, bar none. (Remember, it's the 7th season version in the tan uniform, not the forest green DS9 version!) ($70-$80)

C10 unpunched w/yellow bubble ($125). Sales of loose figures (complete and C9-C10) include **Amanaman** ($35), **Imperial Gunner** ($35), **R2-D2 w/Pop-Up Saber** ($25), **A-Wing Pilot** ($28), **Luke Stormtrooper** slightly yellowed ($75), **EV-9D9** ($23), and **Lando in General Outfit** ($20).

*WARNING: The **Vinyl Caped Jawa** is an easily counterfeited figure and can be made virtually indistinguishable.*

Loose vehicles are selling well, including a mint complete **AT-AT** ($90) and mint complete **Millennium Falcon** ($75)! The two items which climbed the most are the **Droids A-Wing** and **Tatooine Skiff** which, in sealed boxes, now demand $600-$800 each.

MEGOs
This month was big for loose Megos. Loose sales include **Aqualad** C9 ($125), **Wonder Woman** C8 ($70), **Green Goblin w/o Boots** C9 ($50), **Iron Man** C8 ($40), **Wonder Girl** C10 ($140), **Kid Flash** C10 ($150), and **Speedy Missing Hat** C9 ($210).

BLACK HOLE
These figures are experiencing a surge in demand with MOC 3 3/4" series two figures on top. Price ranges are $40-$60 for **Sentry** and $100-$125 each for **S.T.A.R.** and **Old B.O.B.** The elusive **Humanoid** figure is rarely ever seen. Loose, the figure has sold for up to $250.

MAY THE FORCE BE WITH YOU (again): Look for Kenner's new line of Star Wars vehicles, playsets, and figures to be on store shelves at the time you read this. A concern among collectors is that, while the ships are made from exactly the same size as the originals, the figures have been redesigned and may not fit perfectly.

Behind The Lines

Who took the "Trading" out of Trading Cards

by

Jeff Mariotte

There are a lot cryptables out there in trading card land. This column will not make any of them happy. I should mess up more, as usual, these opinions are my own and not necessarily those of Jim Lee or anybody else at WildStorm Productions, and they don't reflect the corporate position on this issue. Can I make that any clearer? If I make you angry, get mad at me, not at WildStorm.

Here at WildStorm Productions we get a lot of mail. When our first trading card set came out, we were swamped with mail. Thankfully our trading cards have been pretty successful, and we and the public appreciates the hard work that goes into making the best cards we can. Some of our mail even said as much, congratulating us on a fine product.

But much of it—maybe most of it—is whining, complaining letters. And most of the complaints had the same message. To paraphrase, "I bought a box of cards and I didn't get a complete set. I'm missing card number X."

And we're sending these people card X or cards Y or replacing a card that was slightly scratched by the collating machine. And we're enclosing nice notes with the cards, thanking people for purchasing our cards and apologizing for the inconvenience. And that's a good thing, because these people are the customers. These people are always right, and these people should get the cards they want in acceptable condition. That's part of the new world of non-sports cards and, in my mind, I understand that. Tom Mason taking a lot of heat in the letters column of trading card magazines for some recent collation problems, but Topps grew up in the sports card business where fulfillers were intentionally homicidal. They're sending over backwards now, as we are to satisfy their customers.

But I'm glad writing those letters isn't my job, because here is what I would want to tell them.

Collect-on, people! They're called "trading" cards for a reason! They're collected for a reason! If everybody who buys a box gets a full set, why don't we just package them in full sets with no duplicates and forget any pretense of calling them trading cards? Because, yes, why not just sell them as posters on large sheets of paper—that way, you won't lose any and if you hang it on the refrigerator, your cat won't chew the corners.

What happened to the idea that you would buy some trading cards and your friends would buy some trading cards, and if your friend had a card that you wanted, you'd make him an offer: "A Roberto Clemente and an Ernie Banks for that Mickey Mantle, okay?" If you friend had two Mickey Mantles, or didn't particularly care about Mickey Mantle, no problem. But if there was only one Mickey Mantle to be had, the stakes grew, and some pretty interesting deals were arranged. It was fun, it was interactive, it was social.

Now it was not buying a full set, taking it home, jamming the cards into binders, and then looking around your lonely room at all your lovely card sets.

I understand why people want full sets. It's the completionist mentality. Your set is incomplete, and therefore less valuable. There are cards missing—and who knows what might be on those cards? Maybe they're the coolest cards! Frequently they are, especially if they're the chase cards. You all understand the concept of chase cards, right—they're more rare than others, there are fewer of them printed, they're inserted randomly into packs. But—and I find this hard to believe, even though I've seen it—we still get letters from people insisting that they were gypped because they didn't get chase cards in their box, or they only got three chase cards, or they got six chase cards and three autographed cards, but they didn't get the chase card they really wanted. To quote the Eagles, "Get over it!" What are you people thinking?

Trading cards have never been more popular than they have in this decade. So you know there are lots of other people in your neighborhood who collect cards. Where you buy your cards, other people are buying too. Meet those other people. Make a deal. Trade a trading card! What've you got to lose?

What really concerns me is that I don't think this is just about trading cards. I think that this is about feelings of entitlement. It's about thinking that everybody else has something that I don't have, and by God, I want it too. It's running through our whole society these days, and it's not a healthy thing, and we should really take a look at ourselves before it's too late.

Sorry, folks. What you're entitled to is life, liberty, and the pursuit of happiness. You're entitled to a public education. You're entitled to health care. You're entitled to freedom of speech, of religion, of thought. But it doesn't say anything in the Constitution, the Declaration of Independence, or any other document in the National Archives about complete trading card sets.

Believe me. If you're not trading your cards, you're missing half the fun. And you're taking the whole thing *waaaay* too seriously. Lighten up, and let's make a deal.

Jeff Mariotte is Marketing Director for WildStorm Productions, and would like to repeat that the opinions expressed in this column about trading cards are his own and do not reflect WildStorm's official policy. In fact, his opinions reflect virtually no one's official policy. And even he is surprised that a discussion of trading card decoloration can turn into a political diatribe so quickly.

GOOD Guys BAD Girls

by
Max Gottfried
The Card Shark

'Shark On The Loose! Shark On The Loose!"

You could hear the cries echo throughout the halls of One Whitehall Street in New York City. Yes, **FAN**'s Card Shark had descended upon the headquarters of The Topps Company. Mired at the southern tip of Manhattan isle, rubbing elbows with the Wall Street financial district is New York City's premier card manufacturer.

Amazing art director, Becky Foote, had the task of feeding me the latest dish of information. The **Cyberforce Topps Finest Chromium Set**, which you heard about last issue, had me shouting, Holy Mackerel! No promo card was issued for this upcoming series, so it was a little difficult visualizing the intensity. The Card Shark presents this exclusive behind-the-scenes look at Topps' **Cyberforce** cards.

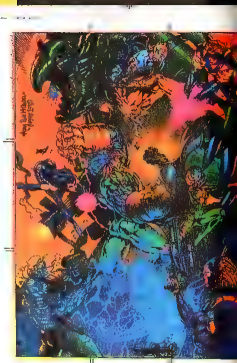
Note: This advanced pre-production sample contains the crop marks and color keys which are not part of the regular set.

The mix of dynamic imagery and bombastic color are equally striking. Want some more? Okay, check out this first hand look at the bonus 9 card superize image of Cyberforce as illustrated by Adam McDaniel. That's nine of the cards assembled into one panorama [illegible]

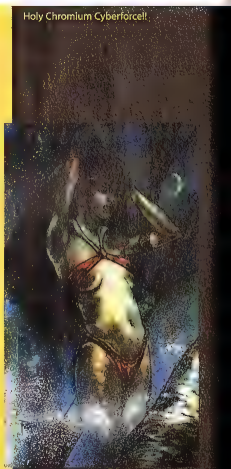
Let my eyes bestow the newest **Vampirella Gallery** card series. Flying [illegible] darkness, this December will [illegible] cards. They're the [illegible] cards. While Topps has collected the best painters, depicting Harris Comics' vampire vixen, six women artists have been chosen to provide the images for the chase set.

Another **FAN** exclusive is this never-before-seen look at Rebecca Guay's chase card watercolor of a pensive Vampirella. My mother always told me, nothing beats combing your hair in a skimpy outfit during a snowstorm. Only one collector hologram will be issued per case featuring the live Vampirella model.

At this point, Becky revealed **Return of the Jedi Widevisions**. Don't go hounding your favorite comic store for these killer cards just yet, 'cause they don't enter the atmosphere until 1996. All the *Star Wars* action is there, as it was on the screen, only you don't have to hit the pause button every two seconds. Jabba, the Hut, the galactic battle scenes, and the Ewoks are all on 144 widevision cards with 10 to chase after. You can even taste the crackling energy as poor Luke gets zapped by the evil Emperor. As scarce as a **Boba Fett with Launcher** action figure is, there will be a special lenticular chase card available. The card will be packaged one per case. It shimmies when you shake it. The Card Shark proudly unveils this card for the absolute first time anywhere! The Alien General overseeing the rebel attack. Please note that these advance images are straight off the drawing board and card designs may vary. For example, the blue/teal stripe with logo will be more of a green shade.



Holy Chromium Cyberforce!!



Vampires and Fine Art!

...e-force has nothing to do with
...bel fire power!

...ouble your fun!
...ody need a hand...I see it to have
...gle to spare.

The Card Shark had the opportunity to witness Becky Foote in action. A new artist on the horizon, Leo Leibelman, stopped by the Topps citadel to exhibit his portfolio. Leo's impressive list of credits include covers for Acclaim Comics and Marvel's **Savage Sword of Conan**. His Vampirella painting with its good use of color and tight rendering got rave reviews. Keep your peepers open for this guy.

I was netted in the hallway by Charlie Novinskie. You can thank Charlie for the skinny on Topps' upcoming comic projects. The ink was practically wet from the just-off-the-press issue of **The Barbi Twins Adventures** he handed me. This dynamic duo have yet to be featured in a card set of their own, but Topps did issue an eye-catching photo promo card earlier this year. Here's some fish food for thought: Since Topps has acquired the license to Fox TV's newest interstellar program, *Space: Above and Beyond* and Warner Bros.' *Hercules*, how long will it be before they get the cardboard treatment?

Prepare Yourself for the Next Level of Kombat

Like a spinning back kick to the head, **Mortal Kombat** trading cards from SkyBox leave you reeling. This 90 card series will contain 63 cards which retell the storyline from the slammin' movie. A tournament of champions have combatants decide the fate of the planet by kickin' and stompin' the guts out of each other. Goro, that four-armed palooka, will come in handy when sorting the remaining cards which include 9 animation cards, 9 character cards, 8 game code cards and 1 checklist. 2 levels of scorching special cards are randomly sorted into the 8 card packs: 4 Red Foil bonus cards and 3 Warrior Champion foil embossed ditties. With the release of the **Mortal Kombat 3** game in early October, new gaming codes will be revealed in this exciting card set. Stay alert, codes can also be retrieved from the New Line Productions movie and a live action tour spanning 150+ cities. **Mortal Kombat: The Album**, a favorite around the fish tank, is a killer dance disc and will leave your ear drums blistered.

Future Treasures from SkyBox

As Disney's **Cinderella** makes its video release in late September, so does the card series from SkyBox.

DC gets to shine in the spotlight with **DC Villains 2** and **DC Legends**. Both are scheduled for November with DC Legends possibly getting a special treat ment. (There's some red hot DC news brewing, but the Card Shark has sworn to keep his trap shut.... As soon as the coast is clear, you'll get the scoop.)

Look for a card set featuring *Jumanji*, the flick starring Robin Williams and a cast of crazed animals.

Star Trekkers will have to wait until December for the **30 Years of Star Trek** card series.

A Frank-N-Furter You'll Want to Relish

The ultimate cult flick celebrates its 20th anniversary with compliments of Comic Images. *The Rocky Horror Picture Show* is a mixture of rock & roll with a splash of sci-fi parody and a twist of bizarre adventure. Originally it debuted to in 1975 to a lukewarm reception. It wasn't until it ran in selective theaters at midnight showings that its cult following snowballed. Experiencing the movie became secondary to the patrons dressing up, replete with props, and reenacting the movie in the aisles. Lets do the Timewarp again with the 90 card set, 3 chromium chase cards, and a limited edition medallion card.

Salvador's Trippy Chromium

A trip down the path of bizzare seems to be the theme for Comic Images' October releases. Sophisticated card connoisseurs will appreciate the surreal genius of Salvador Dali. In this 90 card chromium gallery are the provocative and controversial works which span his career of eight decades. The recognizable imagery of melted watches over tree branches and his unique religious interpretations have exemplified Dali in museums and galleries worldwide. An assortment of bonus collectibles are randomly inserted into 7 card packs.

Halloween Treats from Potter, Achilleos & Kaluta

J.K. Potter's images "actually assault the eye," said Stephen King. Potter's illustrations for King's **Skeleton Crew** have garnered high regard. There is no trick about this treat. It's 90 card set on FPG's patented thick stock with applications of UV coating. 5 Metallic bonus cards can be found in random assortment in the 8 card packs. Ditto for the 1000 foil stamped autograph cards.

Throughout the month of October, an exhibition of works by **J.K. Potter** will be on display at the Bess Cutler Gallery in New York City.

Chris Achilleos, who already has two card series under his belt, goes the Colossal Card format. 50 of his most popular works will be collected on the 6 3/4" x 10" size. 5 card packs retail for $7.50 each

The success of **Mike Kaluta's** first FPG card set has created a demand for an encore. Kaluta is one of the most well-known fantasy artists whose comic work dates back to the late 60s. November ushers in 90 all new extraordinary images presented with FPG's high quality standard. Yes, bonus cards come with a foil-stamped autograph or metallic finish.

Master Series Creations Captured

SkyBox's **Master Series: Creators Edition**, which will be in your hands any day now, contain six embossed Spectra bonus cards. As if the shimmering effect wasn't enough, SkyBox punches up the dimension with its advanced embossing technology. Add to this entree a layer of gold foil stamping. Once again, the Card Shark gives you a first hand look at these box buried bonanzas. Julie Bell, Brom, Dave Dorman, Dave McKean, Brian Stelfreeze, and Simon Bisley have created the best work of their careers. What's truly innovative about these cards is the fact that they are linked to the first CD-ROM/card crossover, **SkyBorg: Into the Vortex.** The rock band Primal Future provides the soundtrack for the CD-Rom game which is Mac and PC compatible. **SkyBorg** will be available in catalogs and software and mass market stores this November.

Blast Off for Babylon 5

Fleer issues boarding passes for its release of the **Babylon 5** card series. These 120 cards show all the action and adventure of this top-rated television show. Science fiction is still a fascination with people of all ages and **Babylon 5** satisfies this appetite. The nebular subsets include: Pilots and Episodes, Characters, Warships, Major Events, and Trivia. Captain Sheridan advises you to grab the oxygen to behold the breathtaking computer-generated graphics. Ambassador Mollari, the chubby dude with the whacked-out hairdo, had his hands full with Fleer's galaxy of chase cards: 8 Space Gallery cards by noted sci-fi artist Lee MacLeod, 5 luminescent starships in Primistic Foil, and 8 extra-dimensional planetary Holograms. You've been cleared by Earth Force One for a go-ahead to this stellar card set.

Babylon and on and on.

C'mon Everybody, Let's Do the Batusi!

Shake those tail fins to the *Batman Forever* soundtrack CD which comes with an exclusive Fleer trading card. Remember, no dancing on the furniture.

Audio books are great baby sitters to many parents. TW Kids has produced an audio book version of the *Batman Forever* movie. This'll keep the kiddies quiet in the back seat. If there is a commotion, better blame Fleer. An exclusive 4 card set of Fleer **Batman Forever** cards can be found inside each pack age. They depict images of Batman, Robin, Two-Face, and The Riddler taken from the Fleer Ultra card set with some variations. The silver foil facade deviates from the regular issue and the backs contain information on the corresponding actor and character. Why they are numbered 5-8 remains a mystery. Leave it to me to fish out an answer in the future. ■

Those wacky creators.

Cool then.

Cool now.

OVERSTREET'S FAN™

The new monthly magazine with the hottest info on comics, movies & t.v., and non-sports & gaming cards, plus the most up-to date and accurate price guide available: **The Overstreet Comic Book Price Guide.**

Watch for FAN! Available monthly at your favorite comic shop!

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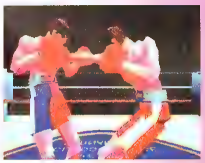
Bladeforce and Killing Time for 3DO from Studio 3DO

Amidst all the hoopla concerning new systems, 3DO is showing their M2 technology using a POWERPC chip derived from IBM/Apple with 30 custom graphics processors that do the mind-boggling stuff and create hundreds of thousands of those polygons a second. When it will be here and from whom, isn't known yet, so stay tuned. We don't have to wait for **Bladeforce** and **Killing Time**. These two 3DO titles both let you exercise that trigger finger — but in different ways.

Bladeforce has you suited up with a jet-pack or car like a one-man chopper as you fight and fly through a 3D world of violence with tall buildings and other stuff for you to blow up. It's in first-person perspective, so you see what's in front of you. It also allows you to spin around as you fire at everything, both in the air and on the ground. What could be more fun than swooping down to rooftop level and blowing away everything in sight? Unless you're skinny, you've got this big, bad scientist dude who's bent on destroying everything that's good. Your mission is simple, stop him at all costs!

Killing Time puts you in a maze with full-motion video characters. You're trapped in a mansion filled with haunting ghosts from the Roaring 20's. You've gotta get out. To do this you have to find the hidden clues and power ups. Oh yeah, those haunting ghosts I mentioned, you gotta kill 'em all. All 17 of 'em. With way cool 3D graphics and 30 killing zones, I'm sure it won't be a problem. Yeah right!

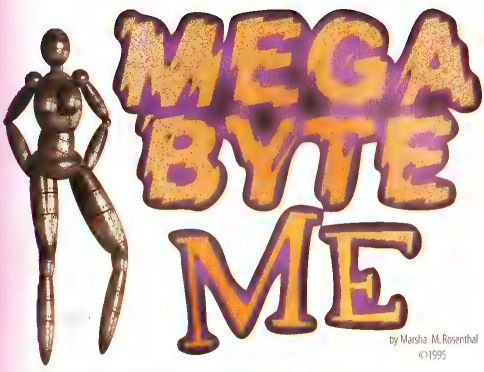


Center Ring Boxing for Saturn from JVC

Now that everybody's hung up on polygon shapes and texture mapping, here's where it gets good. **Center Ring Boxing** for Saturn, gives you all the fun of having huge glove-encased fists smashed into your face (unless you smash your opponent's face first, of course).

[illegible] first-person perspective (with 10 different camera angles that fly in [illegible] and progresses) make this an up-close and personal game. After [illegible] your fighter, you go out and pop a few practice matches. [illegible] ready then the real fighting begins.

[illegible] to use. When you go against another player [illegible] jester to bloody your nose. Of course you [illegible] that CPU's tough, man. [illegible] why all you can see is canvas after [illegible]. Lets get



by Marsha M. Rosenthal
©1995

Twisted Metal for Sony Playstation from Sony Imagesoft

PSX players will put the pedal to the meta when **Twisted Metal** shows up — who doesn't like crazed combat in a vehicle ing with weapons? Drive at top speed through city and subur- settings in a mad race to take the lead. You have four different wing perspectives to choose from — through the dashboard, front overhead, or through two third-person views (you can watch your own action from this one). There's no need to think about what level you're on, because there are none. You just blast your way from one area to the next without ever stopping for a breath.

There are twelve vehicles to choose from, like a police car, a semi-truck, a cycle, a sports car. My favorite is the ice cream truck (it'll be yours too since it sports a missile launcher or flame thrower). Remember, the purpose is to win the race by staying in the lead, but what is really important is to destroy all of those other contestants! And that means taking on the big Boss vehicle too.

This game has five distinct 3D rendered worlds, screaming sounds, and one or two players (unless you bring over another PSX and use the Combat cable, then it's four players all hitting the scene, and each other, together).

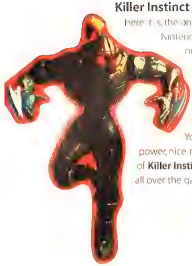
Big Sky Trooper For Super Nintendo From JVC

We all like role playing, and the SNES is a good platform for these ty, o of games. JVC's doing the RPG [role playing game] route with **Big Sky Trooper** — courtesy of LucasArts True, it's got cute looking characters (sorta Japanese anime-style little guys), but some cool graphics tie in with some hard stuff to swallow.

The deadly Slug Lord and his slimy army out to take over the universe! Flying between the stars and investigating strange and bizarre places in the Galaxy is the business at hand here . . . a business that's tongue-in-cheek but certainly perplexing.

Atomic cannons and other weapons will be put to good use as you battle any number of Boss characters. Wheelin' and dealin' with shady traders will secure vital items needed, and FIDO (the flexible interactive digital omnicomputer) is always there to help with a word or two of encouragement (and hopefully more than that). A 3/4 overhead view presents all the action in colorful and amusing graphics (argue if you like, but **Trooper** looks like a futuristic teapot on overdrive to me), and the ubiquitous text blocks pop to let you know what a character is saying. Some may wish more time in the Dungeons or amidst the Asteroid Belt, but my preference is the ultra-hot Java worlds.

Killer Instinct for Super Nintendo



Here it is, the one we've all been waiting for, straight from the arcade and only available for the Super Nintendo. **Killer instinct**. Originally thought to be the killer title for their Ultra 64, Nintendo pegs it out for the SNES now and it looks good. Strong graphics, 3D images, fast-moving animation, gallons of other stuff going on. The fighting is a no brainer (two opponents have to beat the hell out of each other to win), it's learning those cool moves and being able to do them fast enough that makes it exciting. Just like in the arcade version, you've got those flying cameras that shift the view from closeup to long shot. With 3D modeling similar to that used in **Donkey Kong Country**, this ain't no kiddie title!

You've still got all the cool characters like Orchid, Jago, and Fulgore, plus you get 32 megs of power, nice n loud sound effects, and even a free CD soundtrack. The good thing about the SNES version of **Killer Instinct** is you can get your ass kicked without having a bunch of dorks standing around drooling all over the game.

Kawasaki Superbike Challenge for Super Nintendo

So you say you haven't seen a good motorcycle game in quite a while? We'll check out **Kawasaki Superbike Challenge**! It might be a mouthful but it gets points back out of your teeth with high speed graphics, real scrolling outs (courtesy of SNES' mode 7 graphic set), and changing weather conditions give this game a realistic feel. You can a most feel the power of your Kawasaki ZX-11 as you rev that engine. You've got 15 race circuits to choose from also, you can ride solo or bring a buddy. There's a way cool split screen view for two players. And if you dare to push it all the way and race in TURBO Kawasaki lets the good times roll!

Clayfighter 2: Judgment Clay for Sega's 32X from Interplay

For a totally different kind of fighting scenario, there's **Clayfighter 2: Judgment Clay** from Interplay. With crazy characters and more of a Gumby-like look than the traditional cartoon graphics, **Clay 2** gives you the chance to battle without any of that realistic stuff going on. The basic techniques are just like any other street-fighting type game, and 32X makes it move a lot quicker, with more fluid animation. Oddly the most fun here is how the characters shift and change as they serve to win (and the loser gets walloped). This game's a change of pace that's not one bit too hot!

THE HIDDEN BITS

Deep Space 9
for Super Nintendo and Genesis

The Star Trek universe keeps on truckin', and so does this version based on **Deep Space 9**. Have you found the hidden bombs yet that are waiting to blow the station sky high? If you're having some trouble, here are some tips that might help.

Module Saratoga

The Borg adapt to your Phaser, so you need to change their firing frequency using the PADD. This means first destroying the monitors controlling the doors so that they will stay open even when you turn off the auxiliary power. Now the PADD is fully operational and you can fire away.

Module Cardassian

Odo can change into a rat and slip through the vents.

The guards won't shoot at rodents.

Open lockers to look for security cards (as Sisko).

Disable any computer terminal that you can.

Jungle Strike
for Game Boy from THQ

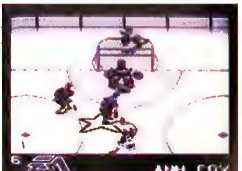
Jungle Strike is a tough one. There's no easy time since you're probably getting blown to bits trying to rescue those hostages and destroy the enemy installations. So for you GameBoyers out there, here are some Top Secret tips.

Look around for items in the buildings that are not part of the mission, 'cause inside some you'll find Extra Fuel, Ammo and Armor crates (there had to be some reason for them).

Be on the lookout for an extra Life Crate and/or a Quick Ladder hidden in some of the levels.

And of course always pay attention to how much Fuel and Armor you've got working. Don't wait for the Low Fuel light.

While we're hitting THQ, they've got a few pointers when playing their **NHL Hockey '95**. Take longer shots, especially from the blue line, to improve your chances of making an actual goal. Also look for the few sweet spots on the ice. If you shoot the puck from that exact point, the player will almost always score.



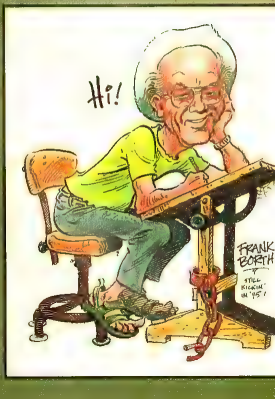
You pointing that joystick at me? At me? You wanna go at it — pull out your quarter and pick your machine. If you want to jaw with the Black Marshal, you can write me here or email me at mar shalr@pipeline.com

Frank Borth & The Lady Crime-Fighters Auxiliary

By Jerry DeFuccio

*In the Golden Age of comic books, the early 1940's, Frank Borth was one of the most skilled artists and storytellers. He wanted to get away from drawing people in street clothes and taxis in heat. He selected snug harbors and plush estates of the day, on Long Island Sound, where his lady avengers, **Spider Widow** and **Phantom Lady**, could subdue crime and pursue the good life.*

Frank Borth was born in Cleveland, Ohio in 1918. He was raised and schooled there, until he left for New York City, in December, 1940, to find work as an artist. He was an illustration major at the Cleveland School of Art, later to be called the Cleveland Institute of Art. Reed Crandell, destined to be an industry name in comics, came to the school from Newton, Kansas, and he and Borth became staunch friends. While still in school, they had a thriving enterprise going, painting signs and store windows for Italian fruit and vegetable stores. First there was Rinis and then Rego Brothers, and a number of stores spread out over the west side of Cleveland. They painted all the price cards. Sweet Juicy California Navel Oranges, 29 cents a dozen, in show-card tempera. Also, festive harvest and holiday scenes on the windows. It was great fun making the rounds with Reed. You know the closely-knit Italians; there were ample brothers, cousins, nephews, paisans, their age to



greet and watch them "illuminate" the lettuce and eggplant. It was as though they were there to bless the place.

In the fall of 1940, Reed decided to try his luck in New York City. Borth promised to grubstake him if he ran out of funds. He hoped to find work as an illustrator. He made the rounds of ad agencies and magazine publishers, without success. Someone steered him into comics, where he was immediately put to work. He never had to send an S.O.S. for a grubstake.

Instead, he sent Borth a Y.C.M.I.T. (Youcanmakeittoo). Frank Borth turned his sign business over to a friend and followed Reed to New York, where they were roommates. Initially, Borth inked a lot of artists' work, for Funnies, Inc. Mickey Spillane was a writer there! If somebody was late getting their stuff in, they'd send him over to help out. He hated it! It was either Human Torch or Sub-Mariner. The work was like musical chairs. He would exceed his authority as an inker by doing some constructive redrawing. He once modified a speedboat. The pencil artist had drawn it, moving through the water like the Queen Mary. And, to indicate speed, he simply drew an enormous bow wave on each side. Anyway, Borth erased the whole thing and drew a speedboat that was a speedboat! His "improvements" were usually glaring and not appreciated. Funnies, Inc. was an assembly line production house and any deviation loused up their whole system. Lloyd Jacquet, the head of Funnies, Inc., was a very proper, distinguished, and paternal type. Borth only had personal contact with him a few times. (Funnies' workers agreed that Jacquet was a ringer for General Douglas MacArthur, right down to the corncob pipe!) Once, he called Borth in and asked if he could draw airplanes. He had done The Battle of Lake Erie, Oliver Hazard Perry's defeat of the British fleet in 1813, for a Funnies account, **True Comics**. He never realized there were some comic book artists who had never been to art school and could only draw certain things. Jacquet gave him the Amelia Earhart story, about the aviatrix who was lost in 1937. He was making $12.50 a page at that time. Soon, the "in demand" artists were less dependent, cultivating accounts on their own!

One of Frank Borth's earliest accounts was Parents

P[illegible]ng's **True Comics**. Far from history scholars, **True**'s whiz-t[illegible]gh writers put the surrender over the battlefield encounter. T[illegible]presented major historical events with the unabashed b[illegible]y that would make the hundred Years War a trifling rear g[illegible]d action. Borth felt compelled to revise some of the scripts, [illegible]g them, leastways, informative and cogent.

[illegible]pidly, Quality Comics Publisher, Everett "Busy" Arnold, stuck b[illegible]old precept; any friend of Reed Crandell's was a friend of h[illegible]ou would think that Jack Cole's **Plastic Man** was the favorite of[illegible]old, being the main asset of Quality Comics."Busy" Arnold p[illegible]erred **Blackhawk**; admitting (to me) that he gave Crandell a h[illegible]er page rate since "there were seven Blackhawks in some p[illegible]". As a kid, Arnold was called "Busy" b[illegible]use he was so fidgety in the class-r[illegible].

[illegible]bsequently, in 1941, Borth created **Spider Widow**, for Arnold's **Feature Comics**. He hit on a female character, smart, good-looking, athletic... also rich... and did it all behind a grotesque mask of a[illegible]d bag. He reflected on everyone's n[illegible]eral aversion to spiders, giving her a p[illegible]ven of active black widows, so called b[illegible]ause the female sometimes eats its mate. He didn't explain her immunity to them or where the devil she obtained re[illegible]acement spiders.

Borth drew the **Spider Widow** feature for about a year; including an interlude of s[illegible]mmer stock, with a theatrical company in Deal, New Jersey, the sapphire of the Jersey Shore. He actually produced a cou-[illegible]ple of **Spider Widows** there, as a respite from scenic design, construction, and [illegible]acting.

Back in New York, in the fall, his new acting status must have impressed Arnold. Borth was asked to take over **Phantom Lady (Police Comics)**, relin-[illegible]quished by the affable workhorse artist, Arthur Peddy, apparently Army-bound. Borth began to foresee the possibility of his becoming a specialist in lady heroes. Unlike the stygian warehouses with drooping signs and arthritic fire escapes, frequented by Batman and Robin, Borth's locales were wealthy estates, off the Sound, immaculately hedge-lined, with sailing craft skimming by. And one of the ladies' fathers was a Senator.

The more Borth illustrated panels of **Spider Widow** and **Phantom Lady**, the more the confluence of their natures. Borth decided to do crossovers in the two different Quality publications. The crossover/guest star gimmick could have been accorded as DC's **Justice Society**, when Borth's non-transacted Thin Raven became a "walk-on." The seemingly top-heavy "bird" moved to the back of the panels, usually, keeping a watchful and protective surveillance of Spider Widow.

What's how Frank Borth eventually ended up using all three of the characters in some of the last stories he did. He stopped drawing spiders and enjoyed showing more leg. Spider Widow was wearing in her old hag mask and witch's hat, lifting up her skirts, [illegible]ing after the bad guys, displaying her legs.

Borth had been obliged to report to the draft board in Cleveland, for active duty. He was rejected, after failing the physical due to near-sightedness. In time, he received another summons to report to Cleveland, again. He explained his eyesight status and was granted a postponement. Finally, in February of '43 he had to report to a draft board center on Washington Square, in the Village, in Manhattan. Once again he failed the physical. After the eye exam the doctor asked Borth the one question very few draftees have ever been asked, "Do you want to go into the Army or stay out?" By this time, most of his friends and relatives had been in the Army for a year or more. Two of them had visited him in New York, prior to going overseas. He was beginning to feel like the last moldy apple in the barrel. So he said, "In!" At least he had the satisfaction of being a volunteer soldier.

The Army, in its disorganized, about to go recessions not needed at the moment, made Borth a switchboard operator, in the "meanwhile." He was kept at the Indian Town Gap training center in Pennsylvania, precluding duty overseas. Specifically, he was a winch operator in a port battalion of the Transportation Corps. One day a lieutenant approached, returning Borth's "experiments"

The SPIDER WIDOW
Grandmother of Terror!
She weaves a web of justice to trap the insects of corruption!
PHANTOM LADY! THE LAST TIME I SAW YOU WAS OVER FIFTY YEARS AGO!
SPIDER WIDOW! YOU HAVEN'T CHANGED A BIT, YOU OLD HAG!
FEATURE

salute."(He had little contact with officers until that encounter!) "I'm told you're an artist. I need a sign painted!" Sign-painting brought him celebrity! He went so far as to devise dramatic, explosive new style lettering, known only to himself, as gold-seeking miners approached him about making a marker. Tommy then could fall into the holds of ships. "Accidentally."

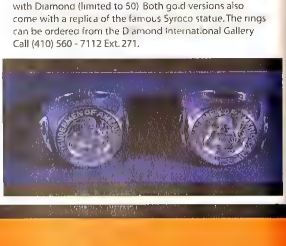
Borth had been inducted in March, '43 and served until March '46. On the homefront, Rudolph Palais had taken over the art on **Spider Widow** and **Phantom Lady**. They had more absurdity [illegible] none of the sophistication Borth had infused.

No one knew them like Frank Borth. ■

The King of Comic Book Premiums

The Supermen of America Club was originally announced in the first issue of **Superman** during the summer of 1939. To clearly see the relationship of this ring to comic book history, note that just six months before the end of this contest, **Superman** #1 was sent out to eagerly-waiting comic book readers. Then, as a follow-up to promoting club membership, a contest was held with over 2,000 "dandy free prizes" to be awarded to the winners. The contest consisted of asking Superman Club members to write (in 100 words or less), "What I would do if I had the powers of Superman." On January 28, 1940, this first major superhero related contest ended. One of the major prizes was a rather striking silver-finished, gold topped ring with red accent paint carefully applied around the letter circle on top. The promoters of the contest claimed they would award 1,600 of the rings to the authors of the best 1,600 letters. No one really knows if 1,600 rings were actually given away. Some historians have questioned this number, speculating that the contest coordinators didn't really have that many rings to give away at all. As was often the case during the '30s and '40s, many comic book related contests exaggerated the number of possible winners. Although this approach used dubious ethics, it is possible that the larger number of prizes offered increased the "size" of the contest and the "hope" of those entering. Whatever the truth to this unanswered question of collectibles history, the reality is that few specimens survive today!

In celebration of 55 years since the release of the original, a new limited edition ring based on this rare premium is being offered. The rings come in four different versions: Sterling Silver (limited to 2000), 10k Gold (limited to 200), Sterling Silver with diamond (limited to 200) and 14k Gold with Diamond (limited to 50). Both gold versions also come with a replica of the famous Syroco statue. The rings can be ordered from the Diamond International Gallery Call (410) 560 - 7112 Ext. 271.



The Bogus Superman

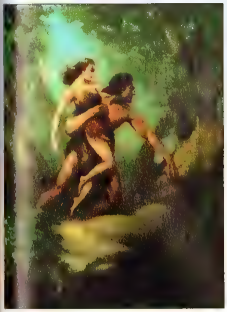
In the last few years, three **Superman of America Rings** were discovered. The rings all had the old type Spider base and a metal top that had been glued on the base. The top was quite different than the real Superman ring and had the words "Action Comics" printed at the bottom. An old ad showed a similar ring which had been drawn for the illustration of the contest, since no picture existed. A few dealers immediately jumped to the conclusion that the newly discovered ring was a new version of the famous member ring that was used as a prize for the Superman of America contest in 1940. How wrong they were! A serious investigation was immediately initiated by Gemstone Publications and the maker of the Spider ring was contacted (they were still in business and had been since 1911). They assured us that in no way did they produce any Superman items. They also informed us that they had the copyright to the Spider base used for the bogus Superman ring and definitely did not issue the rights to another company to make the ring. They also checked their archives and found no Superman items to verify their claim. This company still has people working for them that were employed back in the early thirties. These employees also verified that no Superman ring was made. The executive front office concluded that the ring was a fantasy piece and was probably produced by someone as a joke. All the rings were found at flea markets and sold for just a few dollars. So whoever made the ring had no intention of trying to defraud anyone.

FRAZETTA INVADES SAN DIEGO!

The San Diego Comic Con once again reaffirmed its position as the premiere event in the industry. As its gargantuan best, San Diego is the place to renew friendships, gather with kindred spirits, and actually meet the people who have so often been at the other end of the phone line (Not to mention the opportunity to meet many of the past and present professionals in the industry and see great stuff).

The big surprise of the 1995 show was the unexpected appearance of Frank Frazetta. Frazetta has not made a convention appearance in over twenty years and this was his first time at San Diego. How did it happen? After a period of being under the weather, we paid a visit to the artist and his family. Nadia and I mentioned our upcoming trip to the Con. In jest we suggested they join us. Frazetta gave us a typical nebulous response and we never gave it another thought. You can imagine our surprise when several days later we received a call from Frank asking if he could join us. Although we had the commitment, we were far from positive that they would actually attend. With the encouragement and support of Dr. David Winiewicz, Glenn Danzig and others, they actually made it.

Not surprisingly, Frazetta's presence while informal, created quite a stir, it had been a poorly kept secret prior to the show, but as word spread, the artist was quickly mobbed each time he was recognized. I will tell you that he was honestly touched by the sincerity, respect, and warmth that he was afforded by both the fans and fellow professionals. Professionals including; Simon Bisley, Joe Simnott, Tim and Greg Hildebrandt, Boris Vallejo and Julie Bell, Olivia, Kevin Eastman, Joe Jusko, Sergio Aragones, Mark Schultz, Joe Quesada, Dave Stevens, Mike Kaluta, Randy Bowen, Dave Dorman, William Tucci, Mike Allred, and Stan Lee just to mention a few.



Recent Sales:

Superman #1 VG+ traded for an **All Star** #3 and a **More Fun** #73. A **PEP** #22 (first appearance Archie) exchanged hands for cash and trade. A high grade **Sub-Mariner** #1 sold at $21,000, two high grade **Startling Comics** #49 with classic Schomburg cover, VF/NM $1,700, NM $2,500 (2.5 X guide), and **America's Best** #7 Mile High $1,200 (6.5 X guide). Prior to San Diego Tom French turned up a small collection of Mile High quality books, (as described by Gary Carter), they sold immediately and included examples from **Jumbo**, **Jungle**, **Laugh**, **Pep** and **Wambi**.

Original Art:

At San Diego early Carl Barks canvas painting "The Wishing Well" was modified by the artist and displayed by the Carl Barks Studio. It did not take long for it to sell for $35,000. A smaller Barks Scrooge portrait sold in the $30,000 range as did a tight preliminary lithograph painting. The aforementioned David Winiewicz has been really busy in recent months, David sold one of the greatest J. Allen St. John paintings (the great Burroughs illustrator) for nearly six figures, he turned around and in separate transactions purchased two Frazetta Kubla Khan illustrations, a Frazetta Doubleday illustration all in the $10,000 range, and the ultimate Canaveral Press illustration, the cover art from **Tarzan At The Earth's Core** for which he paid $25,000 cash. As mentioned, Frazetta at San Diego stirred things up. The result was the sale by The Alexander Gallery of no less then ten preliminary paintings ranging in price from $4,000 to $12,000, a Doubleday illustration for $10,000, and eleven pencil sketches from $1,500 to $4,000. Alexander Gallery also traded and sold five Frazetta L'il Abner watercolors with prices ranging from $7,000 to $10,000 each. ■

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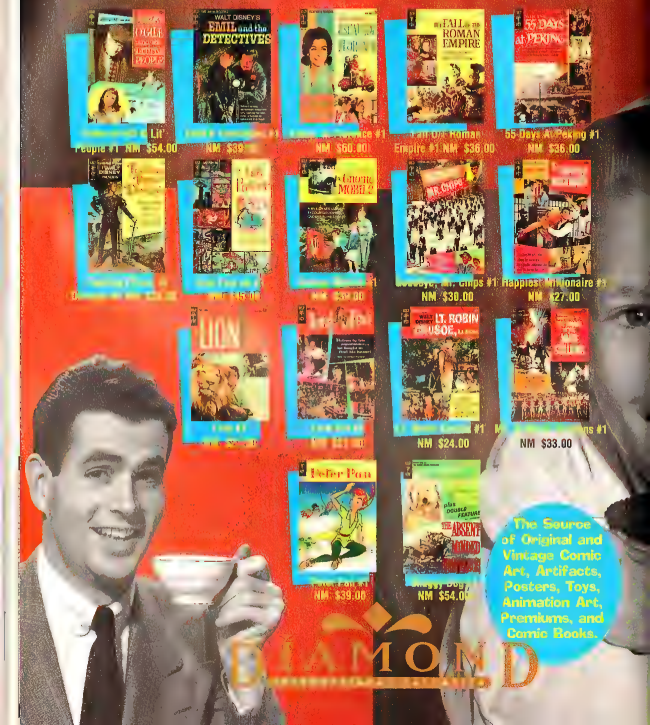

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Batman: Man-Bat #1

DC Comics

All I can say is WOW! The art work in this 3 part series is incredible. John Bolton paints every panel as if it were the cover, and the graphic details enhance the dark storyline in this tale. Man-Bat is back, but he's not the one Batman is after. Batman searches for a young animal rights activist, named Marilyn Munroe (no relation), who steals a flask containing top secret material from a chemical company. Through a great misfortune, she meets Man-Bat's wife and children. Sad yet intriguing, this story has much potential, but definitely check out the art.

—Cathy Dishbrow

Thor #481

Marvel Comics

Remember about 10 years ago when Thor was cool? Walt Simonson was taking ol'Goldilocks in some amazing directions. Well, sit down, strap in, and get ready for one helluva ride! Again! Warren Ellis and hot new artist Mike Deodato have taken the Thunder God into overdrive. No Speed Racer here, just dark, stormy nights, Norse Mythology, and android zombies(?). Warren Ellis promises a return to grandeur for Thor, but only after a major deconstruction. Issue #481 begins a four part story arc that begins with Thor at the brink of death. Please, even if you don't read **Thor**, find this issue and check out the Thor asking Odin for help scene, if you still have dry pants I'll be impressed.

Jeff Dillon

Oktane #1

Dark Horse

He's tall, dark, handsome(?), and drinks gasoline. He's... Oktane. Who? Well let me explain. Gerard Jones and Gene Ha thought that by combining '55 Cadillacs, biker gangs, Las Vegas, the Nation of Islam, the afore mentioned Oktane, and a post apocalyptic setting, they would get an interesting story. They did. Artist Gene Ha has created a unique vision of 21st Century earth and it's inhabitants. And Gerard Jones isn't working for the man anymore, he's writing his own stuff again. Filled with action, intrigue, and humor, **Oktane** offers a "V-8 four barrel" ride with an 8-track soundtrack playing in the background. Jump on kids, this looks like fun.

Jeff Dillon

Skeleton Key #1 and 2

Amaze Ink

First, let's get y'all in the right mood (do not play the theme song to the *Wizard of Oz*), watch the movie *Heathers*, then watch *Beetlejuice*, and a couple of hours of *Batman The Animated Series*. I'll wait.... Okay, now read **Skeleton Key**. Let me know when you're finished.... Alright, you're done. Weren't they great! Seriously folks, Andi Watson, the creator, writer, and illustrator, has produced beautifully bizarre comic book. Lots of elements, everything from pop culture, ancient mythologies, and Alaska, come together in **Skeleton Key**. The story revolves around Tamsin Mary Gates, our heroine, a skeleton costume, and a mysterious key (go figure) and her mission to return the key to it's rightful owner. It's a great story (and it's only $1.50) so go get it! I'll wait.

— Jeff Dillon

Millennium Fever #1

DC

This is a Vertigo book that does not have the feel of a Vertigo book, and in this case, that's a very good thing. The story here is reminiscent of the wonderful **Why I Hate Saturn** by Kyle Baker. **Millennium Fever** deals with simple characters that in this first issue are doing nothing but trying to exist. Our hero is naive in the ways of love and sets out to conquer his fears of rejection, and of the opposite sex. He meets up with a wonderful, attractive girl through answering a personal ad and they begin what appears to be a whirlwind romance. Nick Abadzis tells a good story that leaves me curious as to what will happen in the rest of this four issue mini-series. The art by Duncan Fegredo is also very cool. Enjoy!

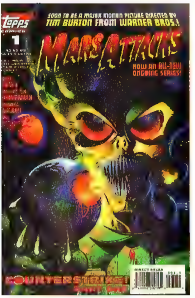
— Joseph P. Rybandt

Mars Attacks #1

Topps

Yee-ha! A **Mars Attacks** monthly, life just doesn't get any better than this! Ever since the spectacular mini-series about a year ago, I have waited in eager anticipation for this day. I was not disappointed. The Martians have half the planet and the humans have half, and the rest is all up for grabs. This stuff is just plain fun and just plain cool. Even if Tim Burton wasn't going to make a film (he is ya know), I would be riding the band wagon, hell, I'd even be driving the blasted thing. Go out and get this comic, read this comic, and enjoy this comic.

— Joseph P. Rybandt



Power of Shazam #8

DC

From start to finish you just simply can not go wrong with this book. The amazing cover, the Curt Swan pencils in the beginning, the re-appearance of Capt. Marvel Jr., a guest appearance by Hitler's corpse, the whole kit and kaboodle is great. Jerry Ordway is really doing justice to these wonderful Golden Age characters. This comic is shaping up to be one of the nicest treatments that DC has given these characters in a long time. If you're at all nostalgic about the Golden Age or just simply want to find out why these heroes have endured for so many years, check out this comic.

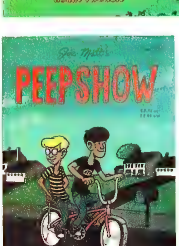
Joseph P. Rybandt

The Life of Groo

Graphitti Designs

Writer Mark Evanier and artist/creator Sergio Aragones have long maintained there is only one joke in **Groo**, and now they've really hit upon something to support their theory: *reprints*. All kidding aside, **The Life of Groo** was originally published by Epic (when there was such a thing), but this is a newly re-designed version and it's Graphitti's first soft cover book. All that, and it's cool, too! The format is very nice, with the European end flaps on the covers and great production values. This is a great book for all Groo fans, newcomers, or collectors of nicely done stuff. The price ($12.95) is a bit steep, but you get what you pay for, kids.

— J.C. Vaughn



Peepshow #8

Drawn and Quarterly

Joe Matt shows courage by veering off from his typical (but always entertaining) take on adult alienation and relationships in this second chapter to the new storyline "Fair Weather." Here Matt recounts his childhood obsessions of comic collecting and proving he's not a wimp while staying true to his beliefs. Matt's comic persona, as both adult and child, is not the most easily likable character you'll ever encounter, but that is where Matt's true integrity lies. Matt hangs out all his dirty laundry for public inspection, and he and his character become all the more likable and real for the honesty. His cartoony style works especially well with this childhood yarn. True, thus far it seems like familiar territory (see Chester Brown), but it's too early to tell where Matt's going. As of this issue, it's a fun bicycle ride through the troubled psyche of Matt as a child.

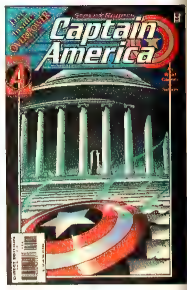
— Benn Ray

Bloodshot #41

Valiant

It's rip-roarin' action with Bloodshot in Columbia. Can you say Co-lum-bee-ah? I knew you could. Mark Moretti, Paul Gulacy, and Randy Elliot combine their talents to achieve a tale of conspiracy, betrayal, seemingly-lost love, and desperation as our hero confronts the men behind a drug cartel in South America. This book indicates a definite change of direction for Bloodshot, but you'll have ta read it to find out how.

— James Stone

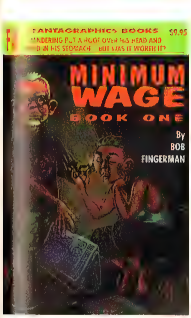


Steve Rogers, Captain America #444

Marvel Comics

At the Chicago Comicon I met Mark Waid, writer of **Flash**, **Impulse**, and now **Captain America**. I told him that he had six issues to get me back, but that I was pretty far gone as far as Cap was concerned. Instead of taking six issues, he did it in one. I collected **Captain America** for almost 21 years. It's the single biggest portion of my collection. He's my favorite character in any medium, but I had given up on the book because the book had given up on me. There had been no vision on the title for a long time. Now for the first time in recent memory I can *rave* about a regular, monthly Marvel title. And I couldn't be happier that it's this title. Waid has, in just this one issue, restored my reverence for the character, and he did it without Cap even being in the book (save two cameos, one via a flashback). Instead, the Avengers, believing Cap dead, must fight in his place against terrorists who have kidnapped the President. It's a typical Cap story, but it's the Avengers' attitudes (and Waid's writing) that sell it. In **Flash**, Waid gave Wally West a heroic legitimacy he had previously lacked. In **Captain America**, I think we can look forward to Waid restoring Cap to a certain grandeur, making him not only an everyman, but the driven, idealistic everyman who he has been at the various summits in his long, colorful history.

— J.C. Vaughn

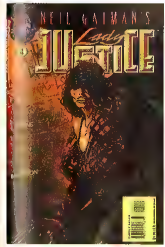


Minimum Wage: Book One

Fantagraphics Books

Minimum Wage, we've all worked for it, some of us still do (just in case the boss-man is reading this). You sell yourself to the man for a few pennies, just enough to keep you alive (y'know frivolities like food, shelter, booze, and clothes) but never enough to make you happy (like better food—the non-Oodles of Noodles variety, nicer shelter—the non-roach infested type, quality booze—the stuff not brewed by some guy's bathtub, and new clothes—unlike the $1.75 polyester shirt from the local thrift store that I'm wearing). Bob Fingerman (artist/writer) knows all about this and demonstrates his understanding in an intelligent and mature way in this great, new comic. The 72-page story involves three primary characters: Rob—the central protagonist who sells artwork to the sleaziest magazines in the porno world and second-rate kiddy satire magazines to eke out a living, Sylvia—the Italian spit-fire who wants to move in with Rob and live happily-ever-after, and Jack—Rob's roommate who's gonna have to find someone else to live with. Fingerman's artwork uses a cartoony style that distinctly characterizes. So save up the pennies that you get paid for working for the man and drop them on this book ($9.95), it's worth the forty hours of labor that it'll cost you.

— Benn Ray



Neil Gaiman's Lady Justice #4

Tekno Comix

I felt like I was the one who had just been "initiated" into a street gang after the violent opening scenes in this fourth issue of **Lady Justice**, the beginning of a brand new story arc with an extremely talented creative team. Writer Wendi Lee's startling dialogue and artist Greg Boone's spectacular pencils really bring this story of a young street gang member to life! "Beauty," as her homegirls gratuitously named her, is surrounded by family and so-called friends whose misshapen world views trap them in a never ending gamut of violence and death. In this issue, after a friend of Beauty's sister is gunned down in a drive-by shooting, Beauty must decide whether to be loyal to her gang or to herself—and Lady Justice will help her make that choice. Make sure to pick up this whole three-issue story arc of **Lady Justice**, but don't be surprised if you become paranoid every time you see a car driving slower than normal down a city street!

—Brady Darvin

Zealot #1

Image

That sword-wielding chick o' danger, Zealot, is featured in her first mini-series from Jim Lee's WildStorm Productions. It's worth a read, particularly so for **WildC.A.T.S** fans looking for some background on this warrior teacher-Coda leader. Promethos, who in mythology was known as Prometheus, is introduced as another of the Kherubim (folks from Zealot's homeworld, Khera) stranded on Earth thousands of years ago. Promethos was different than Zealot and the others, though, since he readily adapted and became accustomed to this world and the place his alien powers gave him among Earth's population. Through flashbacks, we find out that he was a prisoner of the other Kherubim just prior to their crash landing, and that Zealot, to her shame, released him to save his life. When they meet up again, as they do by issue's end, it's very clear that there are some unresolved tensions. Good thing this is just the first issue of the mini-series.

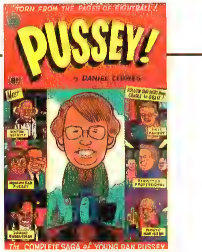
— J.C. Vaughn

Neil Gaiman Warning: Contains Language

DreamHaven

This is a 2 CD set of stuff that Neil has written and then spoken into a recording device, and that Dave McKean has put some of his eclectic, noisy, jazzy music to. Advance copies were handed out at the San Diego Comic Convention, with the final product being available thru DreamHaven (look it up, this ain't no free ad, this here is a review) books for about 30 bucks. The advance copies were nothing more than the CD's themselves with no color booklet. But who cares about the booklet, the stories here are contained in written form in **Angels and Visitations** as well as other short story anthologies that Neil has contributed to. If you like Neil and his work, whether it be comic books or prose, you will like this. You'll hear such classic Gaiman hits as Troll Bridge, Chivalry, and Babycakes. The musical interludes by McKean complement and enhance the words, much like their other artistic pairings. The CD also contains a song by the Flash Girls, a couple of chicks that really dig Neil, and he digs them. It's pretty cool and it's worth the money, so as soon as you finish this mag—find it and buy it.

— Joseph Rybandt



Pussey

Fantagraphics Books

You can talk about your **Comics and Sequential Art** and your **Understanding Comics**, and you can say how important they are in terms of defining the theory behind comics. Read **Pussey**. This collected trade paperback, from the pages of **Eightball**, is probably the most important reading for comics fans anywhere. By telling the fictional story of Dan Pussey, a character who goes from naive fanboy to respected professional to washed-up has-been, Daniel Clowes tells the comprehensive story of all the facets of the comics industry. He, in truly satirical fashion, dissects fanboys, collecting, the history of the industry, "The King," the art world, the sweatshops, and even the comics press (that means magazines like this one). Clowes' artwork is as good as ever, one beautiful panel of zipatone after another. The stories here, as a whole, function a lot better, with much more impact, collected than as installments in the regular comic. From the first panel on the first page, Clowes comes out swinging and doesn't stop for 54 pages. If there is any book that deserves an Eisner Award this year, this is the one.

— Benn Ray

THE TICK: HIP DEEP IN EVIL

The Game

Pressman

Okay, I'll be the first to admit that reading instructions aren't my strong suit. In fact, learning new games isn't an appealing idea to me. This new **Tick** game, for 2 to 4 players, is only for ages 7 and up and it had 3 of us scratching our heads at first when attempting to play test it (what tough jobs we have here at the offices of **FAN**). We thought of trying the old fashioned method, but our mothers weren't around to tell us how to play it, we were on our own. So, instead of snickering at the tossed-aside directions, we had to pick them up and read through them to get the game going.

The object of this game is to collect as many good and bad guy tokens as possible as you move your big Tick-head game piece around the board. These tokens are made up of familiar Tick villains (Chairface Chippendale, Breadmaster, Dinosaur Neil, and El Seed) and allies (American Maid, Crusading Chameleon, Die Fiedermaus, Sewer Urchin, and Human Bullet). These tokens add up to points at the end of the game. A final battle then takes place, with players each wagering their tokens on the outcome. The player who has won Arthur, during regular board play, gets extra tokens at the end. Point values are decided by a random flip of the card at the end by the youngest player in the game. The player with the highest score wins.

But everyone who plays **The Tick: Hip Deep In Evil** really wins. This game is pretty simple to get the hang of (despite our difficulties—I'm just more used to the video variety of games). It's fun to play, and the fact that you're playing with characters from *The Tick* adds a sort of whimsy to the game that you don't find everyday in something like **Monopoly**, **Chutes and Ladders**, or even **Mortal Kombat**. In a word, this game is *KEEN*.

— Benn Ray

Hellblazer #70
Publisher: DC/Vertigo
Cover Date: October 1993
Writer: Garth Ennis
Artist: Steve Dillon
Current Guide Price: $2.00

One issue, 24 pages, 144 panels. 53 of them at the same table, in the same bar, with the same characters. All this and no fight scene. What? How could they get away with this? Simple: Characters and dialogue, two often neglected aspects, important to any decent comic. Kit returns home to Ireland after she and Constantine have a parting of the ways. This issue deals solely with her attempts to put her life back together and come to terms with her feelings. She visits family and friends and goes out drinking in a pub. That is all that happens as far as a plot. However, on an emotional level, this issue is packed. Kit isn't really sure about her split with Constantine. But she made her bed and now she will lie in it. What is especially odd about this issue is that Garth Ennis wrote it. Not that he isn't capable of delivering fine, introspective character studies, but if you look at his current series **Preacher**, blood, gore, and violence abound. This issue is not only a fine testament to his abounding skill, but also to artist Steve Dillon's as well. His work captures every bit of the mood of the story. A must read.

Overall, this was a much neglected series by fans. Those of you who might have overlooked this series, particularly this issue, should take another look. Glancing through the credits of this issue, the talents behind one of DC's best current series, **Starman**, are revealed: James Robinson, writer; Tony Harris, penciller; and Wade Von Grawbadger, inker. This issue concerns Alan Scott, who is summoned to help keep the universe safe from the Starheart (an entity that is responsible for much of the magic that exists). Along the journey, we are treated to the stories of Ash (a Lantern vampire hunter that is reminiscent of *The Outlaw Josey Wales*), Bardin (a Lantern who believes that his duty is to guard the Gates of Hell, even though he is tragically mistaken), and Ayria (the hope of 3 worlds who uses the ring to become a Hitler-esque tyrant). The internal tales are powerful, the framing story (although somewhat haphazard) is entertaining, and most of the art (especially Harris' work) is quite pleasing. Furthermore, rumor has it that Ash will soon visit the pages of **Starman**, despite the destruction of the Corps caused by Hal Jordan. More than a good read and an early look at brilliant talents, this could quite possibly be a smart buy (if I was inclined towards speculation, which I ain't).

Green Lantern Corps Quarterly #7
Publisher: DC
Cover Date: Winter 1993
Writers: Ron Marz, James Robinson, John Skipp
Artists: Tony Harris, Tim Vigil, Darryl Banks, Terry Austin, Kirk Van Wormer, Ande Parks, Rich Faber, Matthew Jorgensen, Wade Von Grawbadger, Mark Tenney
Current Guide Price: $3.00

FAN FLASHBACK

Fantastic Four Annual #17
Publisher: Marvel
Cover Date: 1983
Writer/Artist: John Byrne
Current Guide Price: $4.00

If you have been reading the current **Skrull Kill Krew** mini-series, Grant Morrison's take on John Byrne's take on a Stan Lee-Jack Kirby creation you know how a few cows can cause a lot of trouble. For more detail on the history of these shape changin', rabble rousin', would-be-world conquerin' murderous Skrulls, check out this **FF Annual**. The mistake the FF made years ago was let these Skrulls, in the form of cows, go free (oddly enough, in this issue they never track down the offending Skrulls/cows and contain them, an oversight on the part of John Byrne or was Marvel planning this all these years, you decide). Now it seems an isolated small town has become infected by SKRULL COW MILK!!! The town folk are very weird: They don't like outsiders (OK, so that's not really all that odd for a small town; they seem straight out of *Invasion of the Body Snatchers*, and they have a peculiar fascination with milk. The FF come in to rescue a friend who had car troubles, got stranded, sensed some weirdness, and called for help. It's a fun tale from Byrne, although I'm a little queasy at the thought of drinking Skrull milk. His art is better than his average effort, and this story is an interesting development of an earlier story (even though Sue only calls Reed "Darling" 4 times here). Byrne's run on **Fantastic Four** is considered by many to be the best, here's a fun little story that proves just that.

Psychotic Reactions

FOO FIGHTERS
Foo Fighters
Roswell/Capitol

Nirvana is dead. The band died with a shotgun blast to...well, we all know that story by now. But Dave Grohl, the drummer from said dead band, still wants to rock. And so he does, no longer as a drummer, but as a front man (possibly a victim of what I like to call Drummer's Syndrome—every drummer, after spending show after show not only behind the rest of the band but behind a drum kit, desires to be up front, singing, playing the guitar, and staying within an arm's length of adoring fans). Grohl is the guitarist, lead singer, and composer of all the songs (and he played all the instruments on the album). As much as Kurt Cobain was Nirvana, Dave Grohl is the Foo Fighters. He emerges from behind the drums full of anger and rage, and ready to play. Actually, he seems more ready to punch you in the face. Whether kickin' out the anthemic "This Is a Call" and "I'll Stick Around," or just movin' along with the more subdued "Big Me" and "X-Static," or casting out the hook riddled "For All the Cows," the Foo Fighters play with an intelligence and understanding of song structure that make bands like Live and Bush seem like child-ish corporate phonies (do ya think they could be). Although the years of playing with Nirvana show influence on his songs, Grohl proves he's not in anybody's shadow. Shredding, distorted guitars balanced with moments of simplistic hooks and a voice that can either soothe or incite, Grohl and the Foo Fighters don't deliver anything you haven't heard before, they just deliver it better than most of the *Alternative* delivery boys slinging out their sanitized corporate-pizza rock

—Benn Ray

THE PRESIDENTS OF THE UNITED STATES OF AMERICA
The Presidents of the United States of America
Columbia

Three guys, 5 strings, and one drum kit. Y'know,

Continued on page 223

*Y'know, we at **FAN** like music as much as the next guy. In fact, when Production Manager/Art Director Tony Overstreet isn't busy trying to convince the office that Yes is still cool (were they ever?), and Managing Editor Todd Hoffer is too preoccupied to expound upon the virtues of Skynard (are there any?), Copy Editor/Staff Writer Benn Ray (formerly of the band Constipation Angels) and Pricing Editor Joseph Rybandt (formerly of the band League of Virgins) are duking it out over control of the office's stereo. So to stop them from fighting, and to show you what **FAN** is groovin' to as we put together this little magazine of ours, we now have a monthly music review section. Y'see, the rock n' roll is just one of the many ways we stay hip with you, the kids. So, drop us a line and let us know what you think. Or don't, it's your call.*

"Who needs songs that ... give off such bad vibes? We got a groovy, beautifully insular hip community, maybe a nation, budding here, and our art is a celebration of ourselves as liberated individuals and masses of such—the People, dig? And anti-social art simply don't fit in, brothers and sisters. Who wants to be depressed, anyway?

"Well, a lot of changes have gone down since Hip first hit the heartland. There's a new culture shaping up, and while it's certainly an improvement on the repressive society now nervously aging, there is a strong element of sickness in our new, amorphous institutions. ...What it is is what rock and roll at the heart is and always has been, beneath the stylistic distortions the last few years have wrought."

—Lester Bangs

*The name of this column, **Psychotic Reactions**, was taken from the title of a book called **Psychotic Reactions and Carburetor Dung** by Lester Bangs. It's a collection of his influential rock criticisms that spanned the 70s and appeared in such fledgling magazines as **Creem** and **Rolling Stone**. Not only did Bangs invent rock criticism as we now know it, he is also credited for naming a new type of music called PUNK ROCK. Bangs, of course, is dead. However, he maintains a healthy cult status.*

NICK'S PICKS

BY
NICK WYCHE

So Whatcha Got Against Superheroes Anyway?

What do I have against superheroes? That's a question that I get asked by a lot of readers. The answer is "nothing intrinsically." I will readily confess to my belief that the superhero genre is not going to do anything to further the art form of the comic book as a commercially and culturally acceptable medium of expression. For the medium to fully thrive, I believe it has to reach a broader buying market than it currently does. For this to occur, comics must offer something other than fantasy-oriented stories aimed primarily at young adolescent males which, at their heart, all superhero stories are.

Now, having said that, I will also admit that I enjoy a well-crafted adolescent-oriented escapist fantasy as much as the next guy. I just have some particularly strict guidelines for what I consider well-crafted. To discuss my entire criteria would take much more space than I have, and given that this column is already about two weeks late, I don't think I've got the time either. I'll be brief. I feel that a superhero story must have fully developed characters, inventive & idiosyncratic artwork, and primarily it must be fun! No gnashing of teeth, no breast-beating, no veins popping out of any prominent muscles, and no grim and gritty, sullen loner types. To be frank, that crap bores me to tears.

In the interest of time and to give you, my beloved reader, an overview of just what I consider to be good, mainstream, comic books, here is my list of favorite superhero books:

MADMAN: Mike Allred is a comics god!!! This book is the epitome of all the above criteria. (It's also barely a mainstream book, but Madman is a superhero!)

STARMAN: This is where the part about being inventive comes in. Unique, interesting characters that the reader is compelled to follow and care about.

ASTRO CITY: Kurt Busiek has created his own playground and brought his own toys. The results are phenomenal! The first issue had me truly enraptured.

IMPULSE & THE FLASH: Mark Waid is one of those comic book writers who understands that most basic of criteria to make an entertaining superhero comic book: All interesting stories come from interesting characterizations.

GHOST: Okay, it may just be because this is my girlfriend's favorite book, but I think the story (a pleasant mix of mystery and action) and art (supple, clean, noir, and deco) are brilliant!

Now, there are other superhero comics that I find entertaining. All of them are black and white, though, and we all know that all real comic books have color, don't we? (Is it just me, or is this column getting a little meaner and more bitter every month?)

Play nice kiddies! 'Til next month! ■

We proudly present the FAN Fifteen for the first time in 3-D (glasses not included—so just stare real hard)!

1

Shi #1

When will it end! Well… Tucci certainly doesn't want it to end anytime soon, and neither do we (some of us stalk him in our spare time—don't tell anybody, we think it may be illegal).

2

Gen 13 #1 (variants)

The hippest, dope-est, most fly kids (are words like these still in use?) in the funny book world are still sitting pretty on our list. People want these variants and the prices keep on getting higher.

3

Shi #5 (Silvestri Variant)

We were going through Tucci's garbage the other day (we were lurking in his bushes waiting to catch a glimpse of the Chosen One), and came across a ton of these—man did we clean up

4

Lady Death II #4 (the Lady Demon variant)

Bursting onto the scene at break-neck speed, this variant is H-O-T. If a variant falls in the middle of a forest and everyone is around, does it cost a lot of money? We see a contender for the #1 spot, it could just happen.

5

X-Files #1

Still doing well on the list and with the prospect of new viewers for the new season, Scully and Mulder's 4-color adventures are bound to pull in more and more of the rabid technicolor fans.

6

Lady Death II #1

The most recent outing of the scantily clad, gravity defying, Mistress of the nether regions of Hell is still holding it's own in the sea of Chromium, Variants, and surprise hits.

7

Gen 13 #2 (mini)
What can we say that you don't already know? Nothin', that's what!

10

Lady Death #1
Maybe fans are just fascinated by a well-dressed woman. Maybe they are like a wonderful young friend, a classy lady who knows her way around a fight scene. She just reminds us of mom.

13

Ghost #1
Holding steady, but let us plant this little seed of interest into everybody's reptilian fore-brain—they're making a **Barb Wire** film, don't you think **Ghost** would work up on the big screen? Think about it.

8

Gen 13 #1 (mini)
It was cool, it was refreshing, it took the comic world by storm. If you don't have it, you're missing out (course you'd be about forty bucks ahead, but we can't make that decision for you).

11

Ash #1
In the continuing adventures of Jimmy and Joey, things look pretty good for these guys as more and more people enter the world that Event comics has created just for them.

14

Preacher #1
This book is evil incarnate. You really need to bathe in Holy Water after reading an issue. But it's a great book. Undoubtedly under-ordered, the demand is building daily.

9

X-Man #1
Slippin' on down the list a bit, but have no fear. This is the book that will undoubtedly answer every question you have about [illegible], probably, maybe, possibly. Just don't quote us on it.

12

X-Files #2
Ship slidin' it's way down the list, but the show proved it had staying power, so the comic will probably do all right as well.

15

Avengelyne #1
[illegible]

Overstreet's FAN FORECAST

Ms. Marvel #16, 17, 18 (Marvel)

Not only are these comics way groovy (it was the 70's when these books hit the stands, this kind of talk was very hip back then, trust us) but they mark a very key first appearance that has been overlooked for a very long time. Mystique. Who is she? We dont know. What's her agenda? We don't know. Is she really Nightcrawler's mom? We simply just don't know! What we do know is that she made her first full, blue-skinned, red-haired, shape-changin' appearance in **Ms. Marvel** #18. She had cameos in #16 and #17, but she was using her mutant ability to disguise herself as, among others, Nick Fury. Mystique is obviously a major player in the land of the X, so check these books out if you come across 'em.

Avengers Annual #10 (Marvel)

This book is starting to make a move in the direction that all other X-Men first appearances have been going for quite some time. That direction is up... in price. "Whose first appearance," you may ask? Well you can ask, but you have to say please. Okay, the first appearance in question is Rogue. Over-looked and under-valued for many years, this book has, until recently, been hovering around the 7-10 dollar mark. As of this writing, the current Overstreet price is $18. That's still pretty gosh-darn cheap for a first appearance of a major player in the world of the X. It's also a really cool story with some really cool art to boot! Don't look for this book to slow down anytime in the near future. You've been warned.

WHAT'S HOT

A look at what's hot and what's not in the comic market this month!

SHARON SPURLOCH
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I recall, back in the bygone days of my radical youth, a time when you only needed a couple of singles and a few quarters in the register for making change. Of course, that was way back when cash registers were cleverly disguised as cigar boxes. Back in the days when "special issue" meant thicker, not bumpier or shinier. Way back when you could find a monthly book that would always team up Batman or Spider-Man with some lovable loser character who couldn't support their own series.

As opposed to now, when we can expect monthly titles in which Spider-Man just teams up with himself

MARVEL

The brightest spot in the Marvel Universe currently has to be the **Avengers** and related titles. Mark Waid, the writer who's made the **Flash** and **Impulse** two of the most entertaining books on the racks, had a well received first issue of **Captain America** stint. **Thor** #491 (the first issue featuring Ellis and Deodato Jr.) sold three times our normal orders. **Thor** was the one Marvel title to ship recently that fans actually seemed excited about. Odd that such excitement would surround a venerable flagship title like **Thor** at a time when the book has begun to bear more than a passing resemblance to **Spawn**.

In addition, **Avengers Alpha**.. sorry, **The Crossing**, was an instant sell-out (reorders are still unavailable as I write this). Even the **Avengers/Ultraforce** storyline can be called a moderate success. Could it be that **The Avengers** and other A-titles may be experiencing better sales because writers and artists are obviously concentrating on telling good stories as opposed to just introducing another action figure... sorry, character, in every issue?

Speaking of the X-Men; my X-sales continue to slip. Only the anniversary issues (**Uncanny** #325 and **X-Men** #45) performed above our sales expectations. Maybe if Xavier looked, say, more Spawnish?

DC

In the Vertigo titles, **Sandman** is still picking up new readers. The fact that the series is soon ending isn't slowing anyone down. The question on everyone's mind is where all those readers will go when **Sandman** is over. **Books of Magic** is as good as it ever was, but it doesn't seem to be enticing too many new readers. **Preacher** is the book that everyone seems to be reading and/or talking about, but it may alienate some of Gaiman's kinder and gentler fans. Perhaps a number of **Sandman** fans will be urged to try an issue or two of **Starman**. Although, not a Vertigo title, **Starman** will appeal to any discerning reader who wants a fascinating story with unique, impressive art.

As far as the rest of the DC titles go, this was an unimpressive month. The only standouts were: **Batman/Man-Bat**—it was fun but after a three year wait, I pretty much expected a combination of **Watchmen**, **Dark Knight**, and **Maus**. What we did get was a chance to relive the joy of reading the words "SKREE, SKREE" in the middle of a Batman story. **Vengeance of Bane II**—it sold a lot of copies. That was the most redeeming quality the book possessed. Even Glen Fabry can't avoid making Bane look like a Mexican wrestler. And finally, **Darkseid/Galactus: the Hunger** maybe if Mike Deodato, Jr. had drawn it, I could have sold more

IMAGE

The standout book from Image this month has been **Astro City**. This terrific book falls somewhere between Busiek's own work on **Marvels** and Alan Moore's **Watchmen**. Brent Anderson's art fits the story well, and the Alex Ross cover stands out amidst the typical crosshatching and.^This is definitely a book to watch," said Criswell, master of predictions (sometime in 1963).

The rest of the Image sales remain typical. **Spawn** and **WildStorm** titles account for about 75% of all Image sales. **Maxx** and **Pitt** saless have leveled off.

DARK HORSE

The big surprise here was the series of #100. We really didn't expect the demand that we had. Most people seem to wait until a particular **DHP** series has been reprinted.

A title that should have higher demand here is **Dream Corridor**. Thus far, every issue has been spectacular, with its combination of comics and prose, this book is always worth the price of admission. No pinup laden five minutes to read this.

Big Guy and Rusty the Boy Robot was as good as it was large. Not only that, but it also sold really well.

TEKNO

The best things these books have going for them is shelf life. They still sell really slowly (with the exception of **Lady Justice** and **Mike Danger**), but they tend to sell over time. This is a great quality for any book to have, but they definitely need to sell more copies out of the gate.

ACCLAIM

The people who work for this company are all pretty nice, and the books have really nice colors.

INDEPENDENTS

Stray Bullets is picking up new readers at a furious pace. El Capitan has promised to keep all of the issues in print. The first few issues still command higher prices, though - about $5 each.

Milk and Cheese sells out every time we re-order any issue. As well it should. It is the funniest comic on earth

WHAT TO BUY

You've probably been hearing people talk about this whole Golden and Silver Age thing. If you're new to this comic collecting/investing deal, I have a word of advice: buy old books. If you have even the slightest interest in owning a piece of this hobby's history, now is the time to think about not buying that Spawn toy or those "collectible" game cards. Those Golden and Silver Age books seem to be going away.

Rapidly.

So before you buy that manufactured collectible, think about supply and demand. Don't think in the short term. Think about the future. Invest in the past.

KEVIN J. CLEARY
QUANTUM COMICS
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FAX (203)368-3122

VARIANT MADNESS II

Every big comic-con this year had two or more special-edition-available-at-this-event-only-comics for sale from various publishers who have discovered the benefits of this option are like being given a license to print money.

Some of these comics have become very hot items around here, and everywhere else. The tough part about collecting these are the low print runs and limited regional availability. This leads to the biggest problem that a lot of folks have: they don't know these books even exist!

In the interest of public information, and the fact that we sold more of this stuff than anything else last month, we offer this modest overview (in no particular order) of the Variant/Alternate mar ketplace.

Starting off is **Cyblade/Shi** San Diego edition ...featuring a light blue cover and a black & white interior highlighting Marc Silvestri's pencil work. Also there are 5 pin-ups in this book I didn't see in the regular edition of this comic. Limited to 5000 copies. Following in the same vein is the Chicago/San Diego **Tomoe** #1 (**Shi** #6) Commemorative from Crusade Comics. Billy Tucci introduces us to a "bad" bad girl for the "good" bad girl to fight in glorious black and white. It sports a "virgin" cover (no logo) and also was limited to a 5000 copy print run.

There are limited versions of **Ripclaw** 1/2 and **Vampirella Mystery Walk** Ashcan with the San Diego Comic-Con pelican stamped in gold on the cover.

Bone Sourcebook San Diego Edition w/Commemorative sticker on cover and a B&W Jim Lee Bone/WildC A T.S centerfold featuring my favorite new character Grifter Bone.

Lady Death Heaven & Hell Gold Logo Tour Book—this one is pretty much self explanatory.

Hot on the heels of **Lady Death** comes the Nude **Double Impact** #1 San Diego Special Edition—Silver bagged, not black, with the SDCC logo etc. on the back cover. This one features an extra ten pages of artwork previewing the hot new artist they have on the book starting with issue #4. No, I won't tell you who it is, buy your own.

Rob Liefeld's **Prophet** #1 has a San Diego Version with big white letters on the cover stating just that. Fairly obvious, huh?

Ash from Event Comics had three different foil stamped specials of **Ash** #1 in San Diego, 1) *Fairenheit Gold, 2) *Fairenheit Red, and 3) *Fairenheit White, each one has a print run smaller than the one before. One of the most popular series on the market is **Cry for Dawn** and the variant covers for **Dawn** #1—Blacklight, White Trash, and Look Sharp editions. These are selling around here for $25-$50 each

From the Chicago Comic-Con comes **Deathblow** #13 with identifying logo stripe, and one of the hotter books of the summer, **Weapon Zero** T-4, with a gold foil 20th anniversary Chicago-Con Special Edition logo.

Prices on most of this material are fluctuating wildly from region to region due to varying levels of supply, demand, and consumer information.

CARD AND TOY REPORT

1976 **Mego Spider-Man** MOC $50.00, Original Kenner **Star Wars** Toys are still kicking butt sales wise, when you can find them. We recently proved the power of the Force with an attic find of a whole case (16 boxes) of original **Star Wars** cards from 1977, they lasted three days at $220 per box.

PREMIUM RING REPORT

This is the fastest growing segment of my business, but only because I'm devoting a lot of time and effort into finding this type of material. If you think finding Golden Age comics is difficult, try finding some key premium rings. Try finding any rings!

Here is an almost complete list of the rings we've sold this summer and the prices realized: **Space Patrol Hydrogen Ray Gun Ring** $250, **Terry and the Pirates Gold Detector** $150, **Lone Ranger Atomic Bomb Ring** $90, **Superman Pep Plane Ring** (silver) $300, **Super F-87 Plane Ring** (black) $250, **Jack Armstrong Egyptian Whistle** $100, **Tom Mix Straight Shooter Ring** $90, **Tom Mix Magnet Ring** $75, **Sky King Navaho Treasure Ring** $200, **Target Comics Silver Ring** $200, **Straight Arrow Face Ring** $40, **Roy Rogers Real Photo Ring** (2 Diff) $35, **Gabby Hayes Real Photo Ring** $35, **Soupy Sales Flicker Ring** $30, **Martin Luther King Jr. Flicker Ring** $30. **Man from UNCLE Flicker** (2 Diff) $50 -$90, **James Bond Flicker Ring** (6 Diff) $40, **Green Hornet Flicker Ring** $40, **Batman Flicker Ring** (2 Diff.) $40, **Mickey Mouse Sterling Silver Face** $50, **Mickey Mouse Old Style Face Ring** $35, **Mickey Mouse Glass Dome Ring** $20, **Green Hornet Glass Dome Ring** $25, **James Bond Glass Dome Ring** $20, **The Shadow** Cloisonné Style (2 Diff) $10, **The Beatles** Flicker Rings (set of 4) $100, **The Beatles Four-Head Ring** $30, 1960's **Batman Bat Ring** $15, 1930's **G-Man Ring** (Big G) $45, **James Bond 007 Pin** $20, **Shmoo Pin** $25, 1930's **G-Men Ring** (w/Stars) $75, **The Shadow Sterling Silver Movie** $150, **Diamond Dist. Sterling Silver Batman** $250. **Diamond Dist. Sterling Silver X-Men** $200, **Diamond Dist. Sterling Silver Shadow** $150, **Spawn Sterling Silver Ring** (limited) $200, **Superman "S" Logo Sterling Silver** $50, **X-O Man-o-war Ring** $25, **China Clipper Ring** $100, **China Luck Ring** $100, **Kellogg's Your Name Ring** (Nancy) $50, **Kool-Aid Treasure Hunt Ring** $150, **Goudy Gum Indian Ring** $150, **Smith Brothers Egyptian Sphinx Ring** $350, **Cowboy Ring** $40, **Melvin Purvis G-man Corps Ring** $60, **Lone Wolf Tribal Paw Ring** (1st Ring Premium) $175, **Fireball Twigg Explorer's Compass** $120, **Skybird Ring** $190, **Superman Crusader Ring** $250.

RECENT ACQUISITIONS

Dick Tracy Enamel Hat Ring $300, **Radio Orphan Annie Silver Star Ring** $500, **Radio Orphan Annie Face** (1930's) $120, **Radio Orphan Annie Initial Signet** $250, **Radio Orphan Annie Mystic Eye Ring** $200, **Radio Orphan Annie Triple Mystery** (bottom only) $100, **Radio Orphan Annie Society Bronze Pin** $30, **Radio Orphan Annie Silver Star Pin** $100, **Frito-Bandito Ring** (MIP) $75, **Gene Autry Face Ring**, two **Lone Ranger Atomic Bomb Rings**, **Sky King Magni-Glow Writing Ring**, 1970's **Underdog Ring**, **NBC Red Ryder Badge**, and an **Al Smith 1928 Presidential Campaign Ring**.

THE YOU HEARD IT HERE FIRST DEPT.

The Bill Tucci Express keeps rolling on, I just saw character designs and artwork for a new title Crusade is launching in 1996 called **The Atomic Angels**. This book is part Anime and part **Gen 13** and **X-Men**. Watch for their first appearance in Crusades' **Shi/Cyblade**. This could be the start of something big.

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GIANT AGE

Titles & Spider-Man titles are still selling pretty well, the new books as well as back issues over the past couple months. Although, I should mention, it seems fans/readers of these two lines are getting a little confused and annoyed with all of the off-shoot story lines. Whatever happened to the 4-6 issue storylines that were easy to track in one, or maybe two titles—anyway! **Astro City** just came out and the artwork looks good, but we'll have to see where the story goes. You can pick up just about any Dark Horse or DC Vertigo title and not be disappointed. These books' following continues to grow, sort of like the Blob (you saw *The Blob* didn't you? - I mean it grows! Bigger and Bigger!) **X-Files** is still selling like hotcakes, and babe books (not the John Byrne's **Babe**!) are still popular sellers. **Bone** is always a great read.

BRONZE AGE

Giant size **X-Men** #1, **X-Men** #94, **Hulk** #180 #182, **Amazing Spider-Man** #129, and a handful of others sell great in fine or better, but the rest of the stuff from that time frame moves pretty slow—especially lately!

SILVER AGE

Talk about another slow market. High grade books still sell well, but not as quickly as they did this past spring. Marvel sales have picked up quite a bit, with key issues in just about every grade moving O.K. at around guide prices (80-120%). Gold key books have slowed quite a bit, with deals not far behind recent sales.

GOLDEN AGE

Most of the books I've had this year have been on consignment. There were some really nice books, but they were moving slow at shows. The prices have been right around 1.0-1.5 x guide (the above guide books were either high grade or key/rare issues). So it's not like they were overpriced. From what I've seen of Golden Age since Charlotte earlier this year, the Golden Age market seems to have reached its peak.

TOYS

DC **Super Power** figures, both carded and loose, continue to be big sellers. **Superman, Batman & Robin, Shazam**, and **Green Lantern** are probably the hottest sellers w/**Green Arrow, Red Tornado, Dr. Fate, Cyclotron**, and **Mr. Miracle** running close behind. **Secret Wars** figures sell slow, but steady. **X-Men** and **X-Force** figures still sell well w/**Deadpool, Stryfe, Nightcrawler, Storm**(1st), and **Iceman** leading the way. The new **Rhino** figure is Hot! Hot! Hot! It sells for $25-45 at shows. **Spawn** figures have slowed way down w/ **Angela** ($14) and **Malebogia** ($30) as the figures bringing a premium. **Grifter** from **WildC.A.T.S** does ok (around $10-12) and **Daemonite** about the same.

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Okay gang, this is the post-San Diego market report. Look for lots of cool info on what sold after our normal report.

ANTARCTIC PRESS

The newest title from Antarctic is **Hurricane Girls**. Antarctic must be on a roll! We sold 25 copies easily. While some of their older titles sell only small to moderate numbers, all of their newest titles have been hits for us. Keep it up!

ACCLAIM

Acclaim has not had a big hit for us since **Ninjak #1**. All titles sell moderately to small amounts. **X-O Manowar** maintains the high spot at 35 copies.

APB(ANTI-BALLISTIC PIXELATIONS)

The first title we have seen from them is **Gremlin Trouble.** We sold 12 copies and had 3 left over for the next week. APB also sent us a complimentary copy in the mail. Thanks, Mr. Bryan.

ARCHIE

Every summer our **Archie** sales go up about 100%. We figure it is the summer time influence. Whatever the reason **Archie** titles sell around 25 copies each. In the Winter they will fall to around 10 copies each.

BONEYARD PRESS

Babylon Crush #1 sold 10 copies. It has great cover art and decent art inside. Check it out if you are looking for something hard-boiled.

DARK HORSE

Star Wars—Sith War sold very well! Eighty copies! Not all the **Star Wars** Titles do well, but all stories that deal with the familiar characters in particular or the "Jedi" in general are hot! We anticipate equal or greater sales with **Empire's End** and **Heir to the Empire. Oktane #1** just came out and did poor sales. We have had a hard time selling Dark Horse Heroes, with the obvious exception of **Ghost. X** also does moderately well, selling over 10 copies.

DC

Batman: Vengeance/Bane II did well at 75 copies. **Darkseid vs. Galactus** is a good read. Unfortunately, it sold poorly. Our customers all said that the art looked rushed. **Millennium Fever** did not sell as well as the rest of the Vertigo titles. Only about 10 copies **Sandman** (with Zulli art) is selling more than before, at a whopping 200 copies!! DC has great characters. Too bad none of their titles are in the top ten.

DARKLIN & QUARTERLY

Peepshow is the leading title right now from this publisher. We sell 25 copies in a month. We often have to reorder since this title will continue to sell months after the release date.

ENTITY COMICS

Aster #1 with a wrap around chromium cover did not do as well as anticipated. Out of 12 copies ordered, only 3 sold **Strangelove #1** just came out and looks very good. We ordered 20 copies and expect that it will do well in a small press market.

FANTAGRAPHICS

Jimmy Corrigan is a smash hit. We ordered 40 copies and sold out in three weeks. Chris Ware's art is very detailed. It is reminiscent of **Little Nemo in Slumberland.** One has to read it three times to get it all in. **Life in Prison** comes in a beautiful package. We ordered 8 copies. Sales are slow but we expect that it will catch on.

IMAGE

With all the #1's coming out from Image we find it hard to predict which titles will sell big. Two titles that did sell well are **Zealot** and **Ballistic Featuring Wetworks. Zealot** sold out at 75 copies and **Ballistic** sold well with 65 copies. **Alliance** and **Badrock Annual** sold poorly at 25 copies a piece. **Kurt Busiek's Astro City** did okay at 50 copies. **Grifter, Weapon Zero** and **Glory** continue to move quickly at 60, 100, and 65 copies respectively. Also, Image Tpb's have very strong sales to them even though most are recently reprinted. I noticed that Image is now announcing in **Advance Comics** and **Previews** which titles have alternate covers. Thanks! Now, if only we knew the percentages...

MARVEL

Marvel's ploy to get readers to pick up all the **X-Titles** worked. By tightening the editorial communication between each book, the **X-Titles** read well separately or together. Last year the orders on the **X-Titles** were at an all time low. The **Age of Apocalypse** storyline brought reader interest up and it has stayed there throughout the summer. Even the weaker titles such as **Cable** or **Excalibur** have orders in the 100's.

Another successful storyline is the **Planet of the Symbiotes**. Each **Spider-Man** super-special sold over a 100 copies a piece with the **Amazing Spider-Man** special leading the way with 130 copies. At $3.95 each, that is excellent sales! **Captain America** is a sell out with Mark Waid scripting, and **Thor** is blazing hot with Deodato art-work. If you're a **Thor** fan and have been waiting for it to be good, now is the time! Oh, by the way Marvel, cancel **Nocturne**, and bring back **Nick Fury**. Kill off **Doc Samson** and **Douglock** if you want to get rid of characters. Maybe you guys should reread **Strange Tales #135** to figure out why.

ROGER CORMAN'S COSMIC COMICS

Neither **Death Race 2020** or **Welcome to the Little Shop of Horrors** has been a big seller, but they have found a small following and they are fun titles.

SIRIUS ENTERTAINMENT

Poison Elves is very successful. Initial orders were low but they have continued to rise and now are at the respectful level of 25 copies. Another small press title doing well. Congrats to Drew Hayes!

TOPPS

Mars Attacks (2nd series) sold very well at 30 copies and we hope to get reorders to fill demand. The art is decent and the story is great. If you like War and Sci-fi stories, this is the one to read. **X-Files Annual** was a big success at 80 copies but this is a surprise to no one

GOLDEN AGE COMICS

We did not have as many Golden Age comics at the San Diego Comics Convention as we would have liked to, but here are a few examples of sales: **Action Comics** #91 in Good for $43, **Peter Pan Treasure Chest** in Good for $100 (I swear this is the thickest comic book we have ever seen!), and **Four Color** #108 in Good for $110. (Signed by Barks!)

SILVER AGE COMICS

Here are just a few of the highlights that sold in San Diego: **FF** #48 in NM for $650, **X-Men** #1 in Fair for $225, **Iron Man** #1 in Fine for $125, **ASM** #50 in Good for $39, and **Avengers** #4 in Good for $100. We had more low grade Silver Age than ever before with an especially large amount of Dell and Gold Key comics. We made a lot of collectors happy because we filled the holes in their collections.

SAN DIEGO HIGHLIGHTS

First off, Lee Jr. made his art debut at the art auction in San Diego. A whopping $10 was bid on his character "Z Man." Look for a bigger and better entry next year.

We saw the prototype for the Magneto statue and it looked great. This statue blows away the Gambit and Wolverine statues. Look for it soon.

Rick Parker, the artist and writer of Marvel's **Beavis and Butt-Head**, conducted a signing at our booth. I went around and bought all the dealers out of **Beavis & Butt-Head** comics for the signing. Mr. Parker, who acted like a circus barker, attracted much attention.

Donna Barr signed comics at our booth every day of the convention surrounded by hordes of **Desert Peach** fans. Last but definitely not the least, Mr. Peter David did a fifteen minute signing at our booth. He was kind enough to squeeze us into his busy schedule and charmed many fans with his witty repartee. It was a successful and fun-filled convention for us folks here at Lee's Comics. And make sure to look us up at our booth next year! Until next month..."Stay Focused, Buy **FAN**!"

MARNIN ROSENBERG
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Market reports don't always discuss details regarding comic sales/purchases, what's hot and what's not. A major point of interest with both my partner and I and our customers has been the authenticity of the many "pedigree" Golden and Silver Age books surfacing for sale.

If you have purchased a book from a dealers who claims the book is a pedigree, ask yourself the following questions in order to determine that it is: 1). Does the book contain any noticeable identification markings known to be affiliated with the particular provenance of the collection.

2). Are you sure the markings are not counterfeit? 3). Have you shown or asked the few "experts" in the field who are knowledgeable about the particular collection to verify the book in question? 4). Have you asked this dealer to put in writing, along with his signature, that he has sold you this book with the claim that it is a pedigree book? 5). Did you ask him to state where he got the book from? 6). Can you acquire, particularly if the book has no pedigree markings (many Mile High books do not) a paper trail, roots, family tree, whatever you want to call it, that identifies all the previous owners of the book right back to it's original owner and provenance!

If the answers to any of these questions is no, then you do not own a pedigree book and chances are you've blatantly overpaid for a beautiful yet non-pedigree copy. Coming to this realization years later, when you could be about to sell the book, is a terribly cruel reality. Oh, and by the way, authenticity does not mean a letter from a dealer which states "to the best of my knowledge, I believe this to be the "Mile High" copy. Folks, that's just not authenticity and too many dealers and collector's selling books are claiming so when they simply don't know for sure!

If you suspect you've been sold a counterfeit, don't panic and don't assume you've been intentionally ripped off. Honest mistakes can happen because verifying pedigree books has become a dangerous game of hit and miss when attempted by the wrong people. In closing, when you next purchase a pedigree book, remember to ask the right questions. Till next month, excelsior!

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest selection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "new stand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characterstics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle blndery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Printo

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Printo

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Printo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definately less than Printo

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Printo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (Try
#1, 1-5: Bill, 22 Aug. 1971 (Harvey-Bamberger
Comics
GD FN NM
7.10 21.00 50.00
3.60 7.50 25.00
2.90 9.00 20.00
2.10 6.50 15.00

ABSOLUTE VERTIGO
1000 (see DC Universe Weekly)
Dec 97
Anthology. Previews of upcoming titles including
Hellblazer, The Eaters & Ghostdancer
0.10 0.40 1.00

ACTION COMICS (Act on Comics Weekly #601-642)
#1, 1938 - Mar. 1955; Present
#1: Publication of Pulp, DC Comics
#1-#9: 1938, 100-c)
#1 1,202 1st code-approved issue 27.00 81.00 140.00
#2 224 1st Golden Gorilla story 22.00 55.00
#3 153 Last Tommy Tomorrow 17.00 45.00 80.00
#4 150 1st app. Brainiac (7/38) 120.00 275.00 550.00
#5-#6 1st app. Supergirl; intro of new Metallo
140.00 350.00
#7 1st app. Supergirl 31.00 90.00
#8 Painting Of Boxer & Bodyguard 29.00 70.00
#9 Intro Lois Lane 28.00 140.00
#10 Origin 1st app. Sneeze the Super Cat
10.00 25.00
#11-#16, 268-270 10.50 25.00
#17 Intro Bizarro World 16.00 40.00 100.00
#18-#20 1st app. Lesper app. (8/40) 50.00 90.00 315.00
#21-#27, 282, 283 Last 10¢ issue 9.00 28.00 65.00
#28 1st Lesper app. 21.00 50.00 145.00
#29-#30 Origin Of Super-Villains app. 9.70 29.00 68.00
#31 app. 9.70 29.00 68.00
#32 1st Lesper app. (4/42) 9.70 29.00 65.00
#33-#39, 287-289 Last 12¢ issue 9.70 27.00 60.00
#40-#47 1st Lesper app. Phantom Girl app. 5.70 17.00 40.00
#48-#52, 294-299 3.20 8.00 34.00
#53 1st Lesper app. Cosmic Kids/Brainiac 10.00 30.00 70.00
#54-#61 5.70 17.00 40.00
#62-#64, 305-308, 310-320 2.60 6.00 18.00
#65 1st app. of Black Canary (9/47) 3.60 9.50 25.00
#66-#75 Lesper app. Batman & Robin vs. Lesper 3.10 8.00 22.00
#76-#77, 339-340 2.30 5.00 14.00
#78-#82, 345-350, 353 Lesper app. 2.30 6.00 15.00
#83-#84, 348-350, 354 Batman & Lesper app. 3.60 9.00 25.00
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#405-#406, 836-838 Lesper app. 2.30 5.00 14.00
#407-#408, 839-841 Batman & Lesper app. 3.60 9.00 25.00
#409-#410, 842-844 Lesper app. 2.30 5.00 14.00
#411-#412, 845-847 Batman & Lesper app. 3.60 9.00 25.00
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62-70 5.00 15.00 35.00
71-90 3.60 11.00 25.00
91,96(#95 on cvr&ttl),107,116 Art Comm/Vulthuronia a 4.00 15.00 34.00
92-95,97-99,101-106,108-115 117-127 3.40 10.20 24.00
100 3.70 11.10 26.00
128-Williamson/Krenkel/Torres r, but NOT 3.40 10.20 24.00
129-150 2.00 8.60 20.00
151-152: 153 Magic Agony app 2.40 7.30 17.00
154-Neenerseberg inc,Corrigan c/a(p) ends #170 3.10 9.00 22.00
155-162,169-174: 157 Magic Agent app 2.30 7.00 16.00
168 Dalto-a(p) 2.00 8.60 20.00

ADVENTURES OF ROD HOPE, THE
Feb 52-Apr-May 1953-No.10?; Feb-Mar-Apr 1954-No.11
Fast Fiction/Secret Publications
12 -no 12-1st code approved issue 8.50 27.00 62.00
41-50 2.40 22.00 52.00
51-70 5.00 15.00 35.00
71 93,95-105: 95-1st monster issue (11/55) 2.60 7.70 18.00
94-Aqua,man cameo 2.90 8.60 20.00
106-109-Monster crossovers by Fr. Adams c/a 4.30 13.00 30.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No.4, Aug, 1994 (2.95, color,mini-series)
Marvel Comics
1 Characters from X-Men 0.80 1.60 4.00
2-4 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Martin & Jerry...#101-No.1-#80) (See Super DC Giant)
No.41, Nov, 1957-No.125, May, June 1971
National Periodical Publications
41-60 4.90 14.00 34.00
61-80:68,74-Photo-c 3.60 11.00 25.00
81-93,95-96,98-100:89-Buck Rogers app 2.30 6.90 16.00
92-Superman cameo 2.90 8.60 20.00
97-Batman/Robin cameo/c-over, Joker c/story 4.00 12.00 28.00
101,103,104-Neal Adams c/a 3.00 10.30 24.00
102-Beatles app.;'A' Adams c/a 4.00 12.00 28.00
105-Superman c-over 2.60 8.00 18.00
106-111,113-116 1.20 2.90 7.00
112-Flash c-over 2.60 7.70 18.00
117 Wonder Woman c-over 1.80 4.60 11.00
118-124 1.00 2.00 5.00

ADVENTURES OF SUPERMAN (Formerly Superman) Jun, 1987-Present
DC Comics
424 0.40 0.80 2.00
425-449 440-Invasion 0.40 0.70 1.75
450-462 0.35 0.60 1.50
463-Superman/Flash race 0.80 1.60 4.00
464 Lobo c-app, pin-ups; Lobo solo #1 0.80 1.60 4.00
465-479, 481-491 491-Last $1.00 c 0.20 0.40 1.00
480 (1.75, 52 pgs.) 0.40 0.70 1.75
492-495 0.30 0.50 1.25
496-Doomsday cameo 0.80 2.10 5.00
496, 497-2nd printings 0.30 0.50 1.25
497-Doomsday battle issue 0.20 2.10 5.00
498, 499-Lemaire Forest; Supergirl app. 0.20 0.40 1.00
498-Jon & Jim pinups. 0.30 0.50 1.25
500 (2.95, 68 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
500 (2.50, 68 pgs.)-Reg. Ed. w/different c-s 0.50 1.00 2.50
500-Platinum Issue 7.00 21.00 50.00
501 (1.95) Collector's Ed. w/die-cut c 0.40 0.80 2.00
501-(1.50)-Reg.ular Ed. w/ammo-poster, diff. c 0.30 0.60 1.50
502-517 502-Superman c/story, 508-Challenges of the Unknown app. 0.30 0.60 1.50
510-Reborn c/story; 511-(99¢)-Zero Hour 0.30 0.60 1.50
505-(2.50)-Polybagged w/ 6 cards 0.50 1.00 2.50
0,518 523 0 (100 Pg. 518 (11/94) 0.30 0.60 1.50
524 528: 524 began 1.95 c, 527 app. of Alpha Centaurian from Zero Hour 0.40 0.80 2.00
Annual 1 ('87)-Starlin c & scripts 0.30 0.60 1.40
Annual 2 ('90)-Lobo app 0.40 0.80 2.00
Annual 3 ('91, 2.00)-Armageddon 2001 0.40 0.80 2.00
Annual 4 ('92, 2.50)-Guy Gardner,Lobo c/story 0.50 1.00 2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake 0.50 1.00 2.50
Annual 6 ('94, 2.95, 68 pgs.) Elseworlds story 0.60 1.20 3.00
Annual 7 ('95, 3.95)-Year One story 0.80 1.60 4.00

ADVENTURES OF THE FLY (The Fly #1-6, Fly Man #32-39 Aug 1959-No.30, Oct, 1964, No.31, May, 1965

Apocalypse The Chosen

« vill. of Abbattoirus, Radio Comics 60.00 120.00 240.00
« Williamson, SBX 33.00 99.00 230.00
King Arnold 26.00 79.00 185.00
4 Sick c-Powell, a, Shi bio cover 14.00 41.00 95.00
« 10-21 50 5-A spp. Brunetti-Reed, Bi-Yal 5-A app. Shield-Archie cr #99 9.00 28.00 65.00
1, 15, 20, 23 Origin Flygon retold 6.00 17.00 40.00
2, 3, 8 Lord Templeton 7.00 24.00 55.00
4, 37-38 Yul's & app. Comet 3.90 11.60 27.00
5 Flyman & Rocket Shield Emblem app 4.40 13.00 31.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No.15 Feb, 1965
Archie Publications/Radio Comics
1 Origin & 1st app. The Jaguar 19.00 56.00 140.00
2,3 3 Lord DC cover 9.00 25.00 60.00
4-6-Gil Kane-a(p) 7.00 21.00 50.00
7-10 5.00 15.00 35.00
11, 13, 14-Caniglia-c/Black Hood app 4.10 12.40 29.00

AGENT THREE-ZERO
Sept, 1993, 3.95, cover, 52 pgs.)
Caliber Comics Inc.
1-Polybagged w/card & mini-poster; Putt c,a(1st work) 1.60 3.20 8.00

AGENT THREE-ZERO:
THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXY FACT FILES
1994 (2.95, color w/bind-in comics, mixed series 4)
Gallant Novels
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1-(3.95)-Polybagged w/dual-flip book w/Blue Sultan 0.80 1.60 4.00

1 (5.95) Pilot num-embossed ed. foil/flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW
May, 1995 Present (2.50 cover)
Dark Horse Comics
1 S-S-Predator app. 0.50 1.00 2.50

AGE OF APOCALYPSE,THE CHOSEN
Apr 1995 Present (2.50, color)
Marvel Comics
1-Wraparound c 0.60 1.20 3.00

AKIRA
Sept, 1988-No.33, 1992 (3.50, color, deluxe)
Epic Comics
1 3.10 9.40 22.00
1, 2 2nd printings 1.50 3.00 7.00
2 1.50 3.00 9.00
3-5 1.20 2.90 7.00
6-35 0.90 2.30 5.50
36-37: Regan 3.95-c 0.70 1.40 3.50

ALIENS, THE (Captain Johner and...) (Also see Magnus Robot Fighter)
Sept-Dec, 1967-No.2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6, 10, all by Russ Manning 2.10 6.40 15.00
2-Same contents as #1 0.80 1.60 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No.6, May 1989 (1.95 B&W reprints, series)
1-1st appearance Aliens in comics 3.60 11.00 25.00
3-Second printing 1.20 2.90 7.00
1 Third Sixth printings 0.40 0.80 2.00
2 2.60 8.00 18.00
2-Second printing 0.60 1.20 3.00
2-Third printing 0.40 0.80 2.00
3 1.40 4.30 10.00
4 1.20 2.90 7.00
5, 6 0.80 2.10 5.00
3-6: 2nd printings 0.40 0.80 2.00
Aliens: Mini-Comic 1 (2.89) 4x6) Included in Aliens Portfolio 1.10 3.00 8.00
Aliens: Platinum Edition (See Dark Horse Presents,) 1.70 4.00 10.00

ALIENS
V2 #1, Aug, 1989-No.4, 1990 (2.25, color,mini-series)
V2 #1 1.40 4.00 10.00
V2 #1-2nd printing (7.90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

REPRESENTERS
Jan 1995 - Present (2.50, color mini-series 4)
1-4 0.50 1.00 2.50

COLONIAL MARINES
Jan, 1993-No.10, July 1994 (2.50, color, 4 mixed series)
1-10 0.50 1.00 2.50

EARTH ANGLE
Aug, 1994 (2.95, color, one-shot)
nn-Byrne-a/story, wraparound c 0.60 1.20 3.00

CAMOUFLAGE
June, 1990-No. 4, Oct, 1990 (2.50, color, mixed series)
1 Sam Kieth-a(p)-c-all 1.20 4.00 10.00
1-2nd print 0.50 1.00 2.50
2-4 0.50 1.00 2.50

3,4 1.30 2.70 6.50

GENOCIDE
Nov, 1991-No.4, Feb, 1992 (2.50, color, nn-series)
1-4: Sienkiewicz-p(partial)-c-4; Wrap around c-1; p... mini-poster 0.50 1.00 2.50

HIVE
Sept, 1992-No.4, May, 1993 (2.50, color, mini-series)
1-4 Kelley Jones-c/a on all 0.50 1.00 2.50

ALIENS: KILLING
Sept 1993-No.4, Jan, 1994 (2.50, color, mini-series)
1, 4: 1 Painted c 0.50 1.00 2.50

MONOLOTH
Apr 1995 (2.95, color, one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #22-24 0.60 1.20 3.00

RIDE OF THE SPEARS
Jan 1994-No.4, Apr 1994 (2.50, color, mixed series)
1-4 0.50 1.00 2.50

PREDATOR: THE DEADLIEST OF THE SPECIES
Aug, 1993-Aug 1995 (2.50, color, 12 issue series)
1 0.80 1.60 4.00
2-13: Bolton painted c; 3-13-Guice-p 0.50 1.00 2.50
1 Embossed foil-platinum ed. no price/no ads 4.30 13.00 30.00

ROGUE
Apr, 1993-No.4, July, 1993 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

SAGA RELL
May, 1993 (4.95, color, one-shot 52 pgs.)
nn-Peter Milligan scripts, painted c/a 1.00 2.00 5.00

SALVAGE ONE
Nov, 1993 (4.95, color, one-shot)
nn-D. Gibbons script 1.00 2.00 5.00

STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

VS PREDATOR (SEE DARK HORSE PRESENTS #78)
June 1990-No.4, Dec, 1990 (2.50, mini-series, color)

2nd printing	0.50	1.00	2.50
#s 1-133 (1987-91)/DHP 34-36	2.10	6.40	15.00
1	1.50	3.80	9.00
4 Doorman painted-c	1.00	2.00	5.00
vs #s 34/DR Dulc.			
Mar 3-6" Present (2.50, color, 6 limited series)			
1-2	0.50	1.00	2.50
vs #s 34/DR WAR			
Mar 1-6" Aug 1995 (2.50, color, limited series)			
1-3	0.50	1.00	2.50
ALIENS			
Dark Horse Aug 1, Aug. 1992 (2.50, color, max. series)			
1-3 3-in-one painted-c	0.50	1.00	2.50
ALIEN WORLDS			
Pacific Nov 1, Jan. 1983			
Pacific Comics Ltd. price			
1	0.30	0.60	1.50
2-5 2-in-one Steven-c/a	0.20	0.40	1.00
1 Brian Hart Adams 1st pub. art	0.60	1.30	3.00
ALISTER THE SILVER			
Dell 1965 Present (2.50, color)			
Modern Press			
1 Barr-c	0.50	1.00	2.50
ALL AMERICAN MEN OF WAR			
DC 1952-57, Aug-Sept. 1952-No. 117, Sept. Oct. 1966			
Quality 1957-Periodical Publications			
1 (52)-1952)	80.00	253.00	550.00
2 (8-1952)	57.00	171.00	400.00
3 (10-1952)-53) - 5	48.00	144.00	335.00
6-10	33.00	99.00	230.00
11-18 1st pre-code issue	28.00	84.00	195.00
19-28	20.00	60.00	140.00
29 30 32-Wood-a	21.00	64.00	150.00
31 33 40	17.00	51.00	120.00
41-50	13.50	41.00	95.00
51-66	9.30	28.00	65.00
67-Intro. Gunner & Sarge	19.00	57.00	132.00
68 70	9.00	26.00	60.00
69 71 85	6.40	19.00	45.00
72 73 77 88 88-Last 10¢ issue	5.40	16.00	38.00
82 84 Sarge Cloud begins	7.40	22.00	52.00
89-100	4.00	11.30	26.00
101 102 Johnny C. dad app. 111, 115 & 117	2.60	7.70	18.00
ALL-AMERICAN MEN OF WAR			
Aug. 1989 - Present (2.50, color)			
Malibu Comics			
1	0.50	1.00	2.50
ALL-STAR SQUADRON			
DC Sept. - 81 #s, 67, Mar. 1987			
DC Comics			
1-46, 48-67	0.20	0.40	1.00
47 All-Star/Infinity-4 (1st full story)	0.80	1.60	4.00

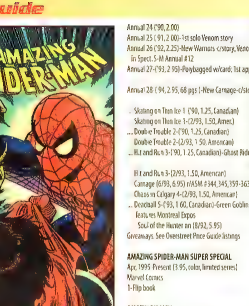
Aliens vs. Predator War #4

Annual 1 3 (11/82-9/84)	0.20	0.40	1.00
ALL-STAR WESTERN (Also as Western Tales #12 on)			
Aug-Sept. 1970-No. 11, Apr-May, 1972			
National Periodical Publications			
1	1.80	5.00	11.00
2-8 Dillon by Morrow begins	0.80	1.60	4.00
3-8 1-Origin El Diablo	0.80	1.60	4.00
9-Frazetta-c (5 pgs.)	1.10	2.20	5.50
10-1st app. Josiah Hex (2-3/72)	10.70	32.00	75.00
11-2nd app. Josiah Hex	5.70	17.00	40.00
ALPHA FLIGHT (See X-Men #120, 121)			
Aug. 1983-No. 130, Mar. 1994 (#52 on are direct sales)			
Marvel Comics Group			
1-52 pgs.) Byrne-a begins, Wolverine cameo	0.50	1.00	2.50
2-12, 12 Double size	0.40	0.70	1.75
13-Wolverine app.	0.70	1.70	4.00
14 16 16-Wolverine cameo	0.30	0.50	1.25
17 X-Men x-over Wolverine cameo	0.40	0.80	2.00
18-26 Last Byrne issues	0.30	0.50	1.25
29-32 35-49 39 Portacio-a begins	0.20	0.40	1.00
33 34 Walker-a app. 34-Dragon retold	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51 Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52,53 Wolverine, 53-Lee/Portacio-a	0.60	1.20	3.00
54, 63, 64-Bi-Beast app.	0.40	0.80	2.00
55-62 Jim Lee artdp)	0.50	1.00	2.50
65-74, 76-80 '74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.40	0.80	2.00
87-90 Wolverine app.; Jim Lee-c	0.30	0.60	1.50
91-99, 101-105, 107-119, 121-129	0.30	0.60	1.50
100-(2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Heroes for revolution issue	0.60	1.30	2.75
130-Final printing	0.30	0.50	1.25
1200-(2.25)-Polybagged w/poster	0.40	0.70	1.75
1300-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (10/86, 1.25)	0.30	0.50	1.25
Annual 2-3 (1987, 1.25)	0.30	0.50	1.25
Special: X'Mas (12/92 2.50)-Wolverine-c/story	0.50	1.00	2.50
AMAZING ADULT FANTASY (Amaz ng Adventures No. 1 & Amazing Fantasy No. 15)			
Atlas No. 7, Dec. 1961-No. 14, July 1962			
Marvel Comics Group (AMI)			
7-Dillin-c/a 3-4	37.00	134.00	445.00
8-Last 10¢ issue	30.00	110.00	365.00
9-13	27.00	100.00	325.00
14-Prof. X prototype	30.00	110.00	365.00
AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)			
June, 1961-No. 6, Nov. 1961			
Marvel Comics Group (AMI)			
1-Dope Dr. Drexon 1st Marvel Super-Hero(Dulbo & Kirby art or all, Kathy monster c 1-6	107.00	320.00	960.00
2	44.00	133.00	400.00
3-6-6-Last Dr. Droom	40.00	120.00	360.00
AMAZING ADVENTURES			
Aug. 1970-No. 39 Nov. 1976			
Marvel Comics Group			
1-(Inhumans (by Kirby on 1-4, ends #10) & Black Widow ends #8) double feature begins	2.40	7.30	17.00
2-4	1.60	3.20	8.00
5-8, 8 Adams-a	1.70	4.00	10.00
9, 10 9, 10-Magneto app.	1.30	2.20	5.50
11 New Beast begins (1st app.), ends #17	3.30	8.00	20.00
12-17 13 Brotherhood of Evil Mutants app.	1.00	3.00	6.00
18-1st app. Killraven & Warriors	1.40	4.00	10.00
19-39	0.80	1.20	3.00
AMAZING FANTASY (Formerly Amazing Adult Fantasy) No. 15, Aug. 1962 (Sept. 1962 on indicia) Marvel Comics Group (AMI)			
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.), 1st app. Aunt May & Uncle Ben; Kirby-Ditko a (5 pgs.)	1530.00	4600.00	23000.00
AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man) March, 1963 Present Marvel Com cs Group			
1-Origin retold, Ditko c/a #1-38 Kirby/Ditko c, 1st fantastic Four x-over (bars will FF #12 as to) Marvel x-over)	1070.00	3200.00	16000.00
1 (Golden Records Reprint)	12.00	36.00	85.00

All-Star Squadron #47

(with Golden Records (1966)	36.00	107.00	250.00
2-1st app The Vulture	245.00	735.00	2450.00
3-1st app. Doc Octopus	167.00	500.00	1500.00
4-Origin & 1st app. The Sandman	136.00	407.00	1220.00
5-Dr. Doom app.	150.00	450.00	1200.00
6-1st app. Lizard	116.00	349.00	930.00
7, 8, 10, 11-Early FF backup story	95.00	285.00	665.00
9-Origin & 1st app. Electro	106.00	317.00	740.00
12-1st app. Green Goblin (see also Spidey v.Stony 57 on)	137.00	411.00	1100.00
13-1st app. Mysterio	68.00	204.00	475.00
14-1st app. the Green Goblin (Normun Osborn); Ill.k v.over	138.00	413.00	1240.00
15-1st app. Kraven-The Hunter- 1st members of Many Jane Warrior (not shown)	54.00	163.00	380.00
16-1st Baxtelev.x-over (pr. now cost.anes)	41.00	122.00	285.00
17-2nd app. Green Gob in (Osborn)	65.00	195.00	455.00
18-1st app. Red Leeds (Date: Hobgoblin)	41.00	124.00	290.00
19-Sandman app.	34.00	101.00	235.00
20-1st app. & origin The Scorpion	41.00	122.00	285.00
21-2nd app. The Beetle (see Str. To #s#125)	26.00	77.00	180.00
22-1st app. Princess Python	23.00	69.00	160.00
23-2nd app. Green Goblin (Osborn)	39.00	117.00	272.00
24	22.00	66.00	155.00
25 1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Aunt May's niece)	27.00	81.00	190.00
26-4th app. Green Gob-n, 1st Crime Master	29.00	88.00	205.00
27-5th app. Green Goblin	27.00	81.00	190.00
28-Origin/1st app. Molten Man	41.00	122.00	285.00
29, 30	19.00	56.00	130.00
31 38 31 Intro Harry Osborn (later becomes 2nd Ge Gob -n), Gwen Stacy, & Prof. Warren. 38 -Last Ditko- stat 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	17.00	51.00	120.00
39-Green Goblin (Osborn) revealed	24.00	71.00	165.00
40-Origin Green Gob.in (1st time told)	36.00	107.00	250.00
41-1st app. Rhino	17.00	50.00	120.00
42 3rd app. Mary Jane Watson (cameo, face 2 panels) 1st time her face is shown) (11/66)	16.00	47.00	110.00
43-49	11.00	32.00	75.00
50-Intro Kingpin (7/67)	45.00	135.00	315.00
51-2nd app. of Kingpin	16.00	49.00	115.00
52-58 56-Intro Capt. George Stacy	9.00	26.00	60.00
61 74 69, 70 Kingpin app. 69 Kingpin c; 74 Last 12¢ issue	6.40	19.00	45.00
75-80, 81-91, 95, 99 84, 85-Kingpin c/stories	5.30	16.00	37.00
90-Death of Capt. Stacy	6.00	18.00	42.00
94-Origin retold	8.30	25.00	58.00
96, 98 Drug books not approved by CCA, Green Gob-n story/ar	11.00	32.00	75.00
97, 98 Green Goblin-c	13.00	39.00	90.00
100-Anniversary issue (9/71)	27.00	66.00	155.00
101-1st app. Madbun, last 15¢ issue (10/71)	23.00	69.00	160.00
101-2nd printing (9/92, silver ink)	0.50	1.00	2.50
102 Origin & 1st app. Madbun (2¢, 52 pgs.)	16.00	47.00	110.00
103 138, 109 Dr. Strange c/story (6/72)	3.00	9.00	21.00
119, 120 Spider-Man vs. Hulk	4.90	15.00	34.00
121-Green Goblin kills Gwen Stacy	14.00	43.00	100.00
122-Death of Green Goblin	17.00	51.00	120.00
123 128 123 Cage app. 124 1st app Man Wolf (9/73) cover #122			

3.10 9.40 22.00
129-1st app. Jackal & The Punisher (2/74) 19.00 138.00 275.00
130-133, 138-141, 152, 160 131 Last 20¢ iss. 1.90 6.00 11.00
134-Punisher carries app. (10/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 5.70 17.10 40.00
137-Green Goblin carries Harry Osborn) 5.70 17.10 40.00
142,143-Green Stacy clone comics 2.40 10.00 24.00
144-Fall app. of Gwen Stacy clone 2.60 8.00 18.00
145,146 Gwen Stacy clone storyline continues 2.60 8.00 18.00
147-Spider-Man learns Gwen Stacy is clone 2.60 8.00 18.00
148-Jackal revealed 3.60 11.00 25.00
149 Spider-Man/Clone Sagers, origin of Jackal 10.70 32.10 75.00
150 Spider-Man decides he is not the clone 7.10 21.40 50.00
151 Spider-Man disguises of clone body 4.30 13.00 30.00
161 Punisher comes, Nightcrawler app. 1.70 5.00 12.00
162 Pun shes, Nightcrawler app. 2.70 8.10 19.00
163-173, 181-192 169-Clone story recapped. 181 Origin retold 1.30 3.30 8.00
174, 175-Punisher app. 2.60 7.70 18.00
176, 180 Gwen Goblin app. 2.40 7.00 17.00
191-193, 195-199, 203-208, 210-219 1.30 3.00 8.00
194-1st app. Black Cat 2.10 6.00 15.00
200-Giant-anniv issue (10/89) 4.30 13.00 30.00
201, 202-Punisher app. 3.10 9.40 22.00
209-Ginger & 1st app. Cryppo (10/90) 1.70 4.20 10.00
220-237 225 Foolkiller story (2/92) 1.30 3.30 8.00
236-1st app. Hobgoblin II (Ned Leeds) (3/93) Ind/Tarzana' card intact) 11.00 34.00 80.00
238-Without Tattoos 3.60 11.00 25.00
239-1st Hobgoblin (Spidey battle (2nd app.) 3.60 11.00 25.00
240, 243, 246, 248-251 Ogden Vaughn 1.30 3.00 8.00
244-Hobgoblin carries (3rd app.) 1.80 5.00 11.00
245-Lefty Donovan/Hobgoblin powers battles Spider-Man (10/93), Hobgoblin carries (4th app.) 2.30 6.90 16.00
249-251-Hobgoblin/Spidey battle storyline 2.00 6.00 14.00
252-1st app. Dark-costume Ice Spidey (5/94) 5.00 15.00 35.00
253-1st app. The Rose 1.50 3.80 9.00
254-Jack O'Lantern app. 1.20 2.90 7.00
255, 261, 264, 266-273, 277-280, 282, 283 279-Jack O'Lantern's 282-X-Factor-x-over 1.00 2.00 5.00
256-1st app. Puma 1.30 2.20 5.50
257-2nd app. Puma, Hobgoblin cameo 1.80 5.00 11.00
258-Hobgoblin app. (minor) 1.90 6.00 13.00
259 262 Hobgoblin app., origin Mr. Wilson 3.10 9.40 22.00
260-Hobgoblin story 1.80 5.00 11.00
261-Hobgoblin x-story 1.80 5.00 11.00
262-Spider-Man unmasked 1.50 4.20 9.00
265, 284-Punisher app. 1.00 2.00 5.00
285-1st app. Silver Sable (6/95) 1.60 5.00 11.00
286-Silver-mit 2nd printing 0.80 1.20 3.00
274-Zaadzess (Sp'rit Of Vengeance) app. (3/96) 1.00 2.00 5.00
275-(52 pgs.) Venom/Lobo Dies Hobgoblin x-over 2.00 6.00 14.00
276-Hobgoblin story 2.00 5.00 12.00
281-Hobgoblin battles Jack O'Lantern 1.00 2.00 5.00
284-Punisher comes app., Gang War beg ns, ends #288; Hobgoblin x-over 1.70 4.00 10.00
285-Punisher app., minor Hobgoblin app. 2.10 6.00 15.00
286-Hobgoblin x-story, Venom! 1.90 5.00 13.00
287 Hobgoblin app. (minor) 1.60 2.50 6.00
288-Hobgoblin x-over 1.90 5.00 11.00
289-(7.25, 52 pgs.) Death of Ned Leeds (1st Hobgoblin), Maximum Carnage, Part 2 (carnival) 2.50 7.50 18.00
290-292 2.00 5.00 12.00
293, 294-Parts 2 & 5 of Reavers story 1.50 3.80 9.00
295-297 1.00 2.50 6.00
298, 300 All-new origin Hobgoblin (1/98); 1st app. (cameo) Goblin Knights become Venom (not in costume) 5.70 17.00 40.00
299-1st app. (cameo) Venom in costume 3.60 11.00 25.00
300-(52 pgs.)—Last black costume; the full Venom story 10.00 30.00 70.00
301-309 2.30 6.50 16.00
306-311, 313, 314 1.80 4.60 11.00
312 Hobgoblin battles Green Goblin 1.30 9.90 23.00
315-317 Hobgoblin app. 1.30 3.00 8.00
318-323, 325-329-Biweekly begun 1.30 3.30 8.00
324-Sabretooth app., McFarlane-c/p(o art) 1.90 5.60 13.00
326, 327, 329-No McFarlane 0.80 1.60 4.00
328-Folk app.; Toxic McFarlane-a 1.60 4.60 11.00
330, 331 Punisher app. 0.80 1.60 4.00
332, 333 Venom-x-story 1.70 4.20 10.00
334-336, 338-343 0.60 1.20 3.00
337-Hobgoblin app. 0.80 1.60 4.00
344 1st app. Cletus Kasady (Carnage) 1.70 4.00 10.00



Amazing Spider-Man #346

345 1st full app. Cletus Kasady 1.70 5.00 12.00
346 347 Venom app. 1.70 4.00 10.00
348, 349, 351-359 350-(1.25-c) 0.50 1.00 2.50
350-(1.50, 52 pgs.)-Onslaught tie-in 0.60 1.20 3.00
351 Carnage comes 1.40 3.50 8.00
351 Intro Carnage 2.60 8.00 18.00
361-2nd printing, silver-c 0.40 0.80 2.00
362-363 Carnage & Venom-x-story 1.50 4.00 9.00
364-2nd printing 0.30 0.60 1.50
364, 366-374, 376-387 373 Venom back-up, 374-Venom-x-story 1.70 4.00 10.00
376 Carnage app. 378 Maximum Carnage, part 3 383, 382 Hulk app. 1.00 2.50 6.00
383 The X-cry app. 384 Venom/Carnage app. 0.60 0.70 1.75
385-(1.95) Silver Surfer/Inquisitor-c-c, pt. of poster 1.50 4.00 9.00
386-2nd printing, gold foil Venom-c 1.00 2.50 6.00
387 (2.25, 68 pgs.) Newsstand Edition, 2 back-up stories: Venom, Conflict & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil c 0.60 1.20 3.00
389 396, 398-399, 401-406 389 Began 1.50 (c) Green Goblin app., retained in card sheet 394-Power & Responsibility Pt. 2 396 Daredevil-c/s app.
403 Carnage app. 406 New Doc Octopus 0.30 0.60 1.50
395-2nd printing, gold foil Venom-c 0.80 1.60 4.00
397 (3.95) Wide cover, c/s, Venom victory 1.00 2.40 5.75
398 (2.25, 68 pgs.) Newsstand Edition, 2 back-up stories: Venom, Conflict & Chance 0.50 0.90 2.25
398-(2.95)-Collectors Edition w/foil c 0.60 1.20 3.00
399 396, 398-399, 401-406 389 Began 1.50 (c) Green Goblin app., retained in card sheet 394-Power & Responsibility Pt. 2 396 Daredevil-c/s app.
403 Carnage app. 406 New Doc Octopus 0.30 0.60 1.50
405-(2.95)-Collectors Edition, polybagged w/Tec 99 poster & 3-D trading card 0.60 1.20 3.00
406 (2.95, 68 pgs.)-Blue and Gold Editions, Flip Book w/Birth of a Spider-Man Pt. 2, Silver Foil bdrs-c 1.00 2.00 5.00
407 (2.25)-Flip book w/Ultimate Spider-Man 0.50 0.90 2.25
410-(2.99)-Death of Aunt May 1.00 2.00 5.00
400 (1.95)-Death of Aunt May-Double-c-embossed 1.20 2.40 6.00
400 Collector's Ed.-Wh-te-c 4.00 8.00 20.00
Annual 1-('64)-1st Sinister Six; new 43 pg sty 47.00 143.00 430.00
Annual 2-('65)-New Doctor Strange sty (early) 22.00 68.00 200.00
Special 3-('66)-Avengers vs Hulk x-over 9.20 28.00 65.00
Special 4-('66/67)-Spidey battles Fantasti Torch in new 41 pg. story 10.00 30.00 70.00
Special 5-('67/68)-Peter Parker's parents, new 40 pg. Red Skull story 4.20 10.00 25.00
Special 6-('69)-1st Sinister Six story from Annual #1 4.20 10.00 25.00
Special 7-('72/92)-All reprints 4.20 10.00 25.00
Special 8-('72/73)-All reprints 4.20 10.00 25.00
King Size 9-('73)(1 x-over Spider-Man magazine (Green Goblin x-story, 40 pgs. re-ed and from orig. 58 pgs.) 4.20 10.00 25.00
Annual 10-12 ('76/78-'78) All reprints 1.30 3.00 8.00
Annual 13 ('79)-John Byrne-a 1.30 3.30 8.00
Annual 14 ('80)-Miller c/a 1.50 3.80 9.00
Annual 15 ('81)-Part other app., Miller c/a 2.90 8.40 20.00
Annual 16-20 ('82-'86) 1.20 2.90 7.00
Annual 21 ('87)-Wedding issue, direct sale 1.50 3.80 9.00
Annual 21 ('87)-Wedding issue, newsstand 1.50 3.80 9.00
Annual 22 ('88)-Evolutionary War 1.30 3.30 8.00
Annual 23 ('89)-Atlantis Attacks, Gatefold-p 1.20 2.90 7.00
Annual 24 ('90, 2.00) 0.80 1.60 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 2.00 5.00 12.00
Annual 26 ('92, 2.25)-New Warriors x-story, Venom solo story, card in Spect. 5-an Annual #12 1.20 7.90 7.00
Annual 27-('93, 2.95)-Polybagged w/card, 1st app. Annex 0.60 1.20 3.00
Annual 28 ('94, 2.95, 68 pgs.)-New Carnage-x-story 0.60 1.20 3.00
Skating on Thin Ice 1 ('90, 1.25, Canadian) 1.00 2.00 5.00
Skating on Thin Ice 1-('93, 1.50, Amer.) 0.40 0.80 2.00
Death of Reader 2 ('90, 1.25, Canadian) 0.60 1.20 3.00
Double Trouble 2-('93, 1.50, American) 0.40 0.80 2.00
Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/story 0.60 1.20 3.00
Hit and Run 3-('93, 1.50, American) 0.40 0.80 2.00
Carnage (6/98), 6.95) (rASM #344, 345, 397-363) 1.40 3.50 7.00
Chaos in Calgary 4-('93), 1.50, American) 0.40 0.80 2.00
Doomed 5-('93, 1.60, Canadian)-Green Goblin-c/story 0.40 0.80 2.00
Brats vs. Monsters 1-(1995) 0.30 0.60 1.50
Soul of the Hunter nn (8/92, 5.95) 1.00 2.50 6.00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995 Person (1.95, color, limited series)
Marvel Comics
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 Present (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 0.70 1.70 4.00
2-4 0.60 1.20 3.00

AMERICAN, THE
July, 1987-No. 8, 1988 (1.25, B&W)
Dark Horse Comics
1-11,50) 0.60 1.20 3.00
2 0.40 0.80 2.00
3-5 0.40 0.80 2.00
6-8 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb. 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICA: LOST IN AMERICA, THE
July 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Quadrant Comics
1-4: 1 Duran Duran pin-ed-c 2-Joe Phillips pantel-c 3-Mignola-c-4-Tim Lee-c 0.50 1.00 2.50

AMERICAN SPLENDOR SPECIAL: A STEP OUT OF THE NEST
Aug, 1994 (2.95, B&W, one-shot)
Dark Horse Comics
1-H. Pekar-story 0.60 1.20 3.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25¢, one-shot)
American Broadcasting Company
1-Fantastic Four, Cavgrs, Amazing Spider-Man 7.00 24.00 55.00

ANGELA
Mar 1994 - Present (2.95, color)
Image Comics
1-Spawn app. 0.90 3.00 6.00
2-3 -N Gaiman's, G.Capullo-a 1.00 2.00 5.00
Special Edition 5.00 10.00 25.00

ANGEL AND THE APE (Becomes Meet Angel)(See Showcase #77)
Nov-Dec, 1968-No. 6, Sept-Oct, 1969
National Periodical Publications
1 3.00 9.00 21.00
2-6 1.90 6.00 13.00

ANIMA
Mar, 1994-Present (1.75/1.95, color)
DC Comics
1-6 0.40 0.70 1.75
7-19(4/96) Began 1.95-c, Zero Hour 0.8-14-0-(10/96), 8-(11/94) 0.40 0.80 2.00

[illegible] 1/2 .25-c	0.50	0.95	2.25

ANIMAL MAN (see Swamp Adventures #108 for 1st app.)
[illegible] #88 Present (Color, mature)

Book of [illegible]	1.40	4.10	10.00
1	1.30	3.10	9.00
1-A	0.80	2.10	5.00
[illegible] Holman tie-in	0.80	1.60	4.00
19 [illegible] 11 Began $1.50-c	0.60	1.20	3.00
20 [illegible] Last Grant Morrison scripts	0.60	1.20	3.00
21 [illegible] 35 $2.50	0.40	0.80	2.00
22 [illegible] 52 pgs.-Last issue by Tom Veitch	0.60	1.20	3.00
23 [illegible] 68 pgs.)	0.70	1.40	3.50
24 [illegible] 60 Began 1.95-c	0.40	0.80	2.00
25 [illegible] 60 begin 2.25-c	0.30	0.70	2.25
Annual 1 ('93 $3.95) 'Children's Crusade Pt. 3	0.80	1.60	4.00

ANI-MANIACS: A CHRISTMAS SPECIAL
One Shot (1.50, color, one shot)

DC Comics			
nn (1 on cover)	0.30	0.60	1.50

ANNEX
Aug. 1994, May, Nov., 1994 (3.75, color, limited series)
Malibu Comics

1-4 1 Spider-Man app.	0.40	0.70	1.75

ANT-MAN (See Showcase #74)
Jan.-Aug. 1968 (#6, July-Aug. 1969
Marvel/Atlas Periodical Publications

1	5.00	15.00	35.00
2-6	2.00	6.00	20.00

ANYTHING GOES
Oct. 1986, No. 6, 1987 (Mini-series)
Eclipse Comics/Books

1-Featuring Comet app.	0.60	1.20	3.00
2-4, 6	0.40	0.80	2.00
5-1st Jewell app., 2nd time in color	0.60	1.20	3.00

APPARITION
1986 (3.95, B&W, 52 pgs.)
Eclipse Comics

1	0.80	1.60	4.00

APPLESEED
Sept. 1988-Book IV #4 Aug. 1991 (B&W)
Comico (#1 - International)

1	1.70	4.00	10.00
2,5-1 (.95)	0.60	1.20	3.00
Book II-1 (2.00)-5 (7.00)-A. Adams-c	0.60	1.20	3.00
Book III-1 (10.00)-4 (2.75)	0.60	1.20	3.00

The Amazing X-Men #3

Book III-Nov. 5 (3.50-c)	0.60	1.20	3.00
Book III-#1-4 (1.70/1.80/1.95/2.50-c)	0.60	1.20	3.00

AQUAMAN (See Adventure #260, Detective #259, Showcase #30, 33, & World's Finest Comics #125)
Jan.-Feb. 1962-No. 63, Aug.-Sept. 1978
National Periodical Publications/DC Comics

1-Intro Ocean Master	50.00	150.00	325.00
2	30.00	90.00	180.00
3-5	17.00	51.00	120.00
6-10: 6-Sea Devils app.	10.00	32.00	75.00
11-20	8.00	27.00	65.00
21-32, 34-40	6.00	21.00	50.00
33 Intro Aqua Girl (see Adv. 260)	8.00	27.00	65.00
41-47, 49	5.00	17.00	40.00
48-Origin retold	4.00	12.00	28.00
50-52 Deodman by L. Adams	5.00	15.00	35.00
53-56: 56 (3.4.1971)	3.00	9.00	21.00
57-61: 57 (8.1972), 58 Origin retold	3.00	9.00	21.00

AQUAMAN
Feb. 1986- No. 4, May, 1986 (Mini-series)
DC Comics

1	0.80	1.60	4.00
2-4	0.50	1.00	2.50
Special 1 ('88, 1.50)	0.40	0.80	2.00

AQUAMAN
Dec. 1991-No. 33, Dec. 1992 (1.00/1.25, color)
DC Comics

1-5: 0.00	0.20	0.40	1.00
6-13-(1.25)	0.30	0.50	1.25

AQUAMAN
Aug. 1994-Present (1.50, color)
DC Comics

1,2-Peter David scripts begin 2-(9/94)	0.60	1.20	3.00
0,3-8: 0-(10/94) 3 (11/94) 5-Spoiler-c & app. 6-Joker app.	0.30	0.60	1.50
9-begin 1.75 c, 10-Green Lantern app., 11-13	0.40	0.70	1.75
Annual 1 ('95) 3 50's-Year One Story	0.70	1.40	3.50

AQUAMAN: TIME & TIDE
Dec. 1993 thru May 1994 (1.50, color, mini-series)
DC Comics

1-4 Peter David scripts. 1-Origin begins	0.30	0.60	1.50

ARCANA ANNUAL
1994 (3.95, color, 68 pgs.)
DC Comics (Vertigo)

Annual 1 (Elseworlds story, Tom Hunter app.	1.00	2.00	5.00

ARCHER & ARMSTRONG
Aug. (Dated no. Oct.) 1992-Present (2.50, color)
Valiant Comics

0-(7/93)-Barry Smith-c/a	1.00	3.00	6.00
0-(Gold Logo)	3.00	9.00	20.00
1-(5/92)-Miller-c, Smith/Layton-a, origin/1st app. Archer	0.80	1.60	4.00
2-2nd app. Turok (x-Val); Smith-a(p)	0.80	1.50	3.75
3,4-Smith-c/a(p)	0.70	1.40	3.50
5-7	0.70	1.30	3.25
8-(4.50, 52 pgs.) Contained w/Eternal Warrior #8, Barry Smith c/a/wraps, 1st app./war the Time Walker	0.90	1.80	4.50
9-25: 10-2nd app. Ivar, 10,11-Smith c-21,22 Shatterwave app., 22 w/board in missing card, 23-Eternal Warrior app.	0.50	1.00	2.50

ARCHIE AS PURREHEART THE POWERFUL (Capt. Pu-Heart #4-6)
(See Archie as Captain Hero & Life With Archie)
Sept., 1966-No. 6, Nov., 1967 (#1: 12¢ issues)
Archie Publications, (Radio Comics)

1-Super Hero parody; Pu-Heart & Evil Hare (Reggie) app.	8.50	24.00	57.00
2	5.00	16.00	37.00
3-6	4.00	12.00	27.00

ARCHIE MEETS THE PUNISHER
Aug. 1994 (2.95, color, one shot, 52 pgs.)
Marvel Comics and Archie Comics Publications

1-Bill Lash-c, Fabian Nicieza-a w/Punisher, Scott Lobdell-a w/Archie; same contents as The Punisher Meets Archie	0.60	1.20	3.00

Archie #44

ARGUS
Apr. 1995-Oct. 1995 (1.50, color, limited series, 6 issues)
DC Comics

1-3	0.30	0.60	1.50
4-begin 1.75-c, 5-6	0.40	0.70	1.75

ARMEGEDDON 2001
May, 1991-No. 2, Oct., 1991 (2.00, 68 pgs.)
DC Comics

1-Intro Waverider	0.60	1.20	3.00
1-2nd & 3rd printings	0.40	0.70	1.75
2	0.50	1.00	2.50

ARMORINES (See X-O Manowar #25)
June, 1994-Present (2.25 cover,
Valiant Comics

0-12-7 Wraparound-c	0.50	0.90	2.25

ARRGH!
Dec. 1974-No. 5, Sept. 1975 (25¢)
Marvel Comics Group

1-Satire	0.60	1.20	3.00
2-5	0.40	0.70	1.75

ART OF ZEN INTERGALACTIC NINJA, THE
1994 (2.95, color)
Enmity Comics

1,2	0.60	1.20	3.00

ASH
Nov. 1994-Present (2.50, color,
Event Comics

1-Variants: Mystery Man-c/a; Harry Smith-c/a	1.20	2.40	6.00
2-Mr. Monroe-Hellboy pin-up	1.00	2.00	5.00
3-Grief Demon-Big Guy & Rusty-c/a; Tim Lee pin-up	0.60	1.20	3.00
4-Fahrenheit Gold	3.00	6.00	18.00
4-Fahrenheit Red	3.00	6.00	15.00
4-Fahrenheit White	5.00	10.00	25.00

ASSASSINETTE
1994 Present (2.50, B&W)
Pocket Change Comics

1-6: 1-Silver foil-c	0.50	1.00	2.50

ASSASSINETTE HARDCORE
1995-Present (2.50, B&W/Limited series)
Pocket Change Comics

1-	0.50	1.00	2.50

ASTER
Oct., 1994-Present (2.95, color)
Enmity Comics

0-4: 1,3,4-Flip Flops, 2-Flip-c, 3-variant	0.60	1.20	3.00

ASTONISHING TALES
Aug. 1970-No. 36, July 1976

Marvel Comics Group
1 Dr Doom begets Ka-Zar Dry Kehy in #1,2) 3.00 9.40 22.00
2-Draws the Hunter-story 1.70 4.00 10.00
3-6: 3 Sm th- s-Red Wolf app. 1.20 2.40 6.00
7, 8: 8-Last Dr Doom (52 pgs.) 1.70 4.00 10.00
9-Lorna-r 0.60 1.20 3.00
10. Smith/Sal Buscema-a 1.00 2.50 6.00
11-Origin-Ka-Zar 1.00 2.50 6.00
12. Man Thing by Adams 1.00 2.50 6.00
13-24: 19-Starlin-a(p) 0.40 0.80 2.00
25: 1st app Death-Jr. (cvrs begins (8/74) 5.00 15.00 35.00
26-28, 30: Deathlok crosses o ez 1.00 6.00 13.00
29: his Deathlok story; Guardians c ity; origin & 1st app Guardians of
the Galaxy from Marvel Super Heroes #18 2.10 6.40 15.00
31-36: 36-Deathlok-c/stories end 1.40 4.30 10.00

ASTONISHING X-MEN
Mar 1995 - Present (12 50¢ color)
Marvel Comics
1-Age of Apocalypse 0.70 2.10 5.00
2-4 0.60 1.20 3.00

ASTRO BOY
Aug 1965 (One-shot, TV 12¢)
Gold Key
1 (10151-508)-Scarce; 1st app.in comics 39.00 118.00 275.00

ASYLUM
1993- Present (2.50, color)
W. Pennham Publications
1-4: 1-Bolton-c/a; Russell 2 pg. illos 0.50 1.00 2.50

ATLAS
Feb 1994-No. 4, Aug. 1994 (2.50, colour, limited series)
Dark Horse Comics
1 - 4 0.50 1.00 2.50

ATOM, THE (Atom & Hawkman #39 on)(See Showcase #34-36)
Aug.-Sept. 1962-No. 38, Aug.-Sept. 1968
National Periodical Publications
1 99.00 286.00 690.00
2 39.00 118.00 295.00
3-1st Fave Pu--ssary 1st Chronos-tenger 26.00 79.00 185.00
4, 5 19.00 56.00 130.00
6, 8-10: 8-J.A.x. app. 15.00 45.00 105.00
7-1st Atom & Hawkman team up per Hawkman #1 12.00 36.00 225.00
11-15 10.00 30.00 70.00
16-20 7.90 24.00 55.00
21, 28, 30 6.10 18.00 41.00
29-1st solo G.A. Atom app in S.A. 16.00 49.00 115.00
31-35, 37, 38 5.70 17.00 40.00
36-G.A. Atom-r 7.40 22.00 52.00

ATOM AND THE HAWKMAN (Formerly The Atom)
No 39, Oct-Nov, 1968 to No. 45, Oct-Nov, 1969
National Periodical Publications
39 45 43 1st/ 12¢ issue 5.00 15.00 35.00

ATOM ANT (TV)
Jan., 1966 (Hanna-Barbera, 12¢)
Gold Key
1 (10170-601) 19.00 56.00 185.00

ATOM SPECIAL
1993 (2.50, color, 68 pgs.)
DC Comics
1 0.50 1.00 2.50
2-(2-95-c, 1995) 0.60 1.20 3.00

AUGIE DOGGIE (TV)
Oct, 1963 (Hanna-Barbera, 12¢)
Gold Key
1 14.30 43.00 100.00

AVENGELYNE
May 1995- Present (2.50/3.50, color)
Maximum Press
1 Reversed; 2.50) Photo c, poster insert 0.60 2.00 4.00
1 Direct Market (3.50) Chromium c, poster insert 0.70 2.00 5.00
1-"Glossy Edition" 3.00 11.00 25.00
1-Gold 2.90 9.00 20.00

Artists art

2-polybagged w/card 0.40 1.00 2.50
2-variant-c; Deodato pin up 0.40 1.00 2.50

AVENGERS, THE (Ultron see Giant Size ., & West Coast Avengers)
Sept. 1963-Present
Marvel Comics Group
1 (Origin & 1st app. The Avengers 190.00 570.00 1900.00
2 Hulk leaves Avengers 71.00 214.00 500.00
3 Sub-Mariner & Hulk battle Avengers, Spider-Man cameo (4 scenes) 71.00 214.00 500.00
4 1st S.A. Capt. America & Bucky (1/64) 120.00 360.00 1200.00
4 (1966 Golden Records reprint) 11.00 34.00 80.00
with Golden Records (1966) 21.00 64.00 150.00
5 Hulk app. 26.00 84.00 195.00
6 & 8: Ironic Zeno & Masters of Evil 21.00 62.00 145.00
7 Iron Wonder Man who dies in same story 22.00 66.00 155.00
10 Early Hercules app. 19.00 58.00 135.00
11 Spider Man c & x over (12/64) 23.00 68.00 160.00
12-15: 15 Death of Zeros 13.00 39.00 90.00
16 Wasp & Hercules join-r 14.00 43.00 100.00
17 18 19 Origin Hawkeye 10.00 29.00 68.00
20 22 Wizard info 6.40 19.00 45.00
21 up 25 Dr Doom-c/story 28 Giant Man becomes Goliath 4.60 14.00 32.00
23 48 3.20 8.00 20.00
41 44, 50 54 56 58 59 Neal Adams-c/a 2.40 7.10 17.00
47 Magneto-c/story 2.90 8.60 20.00
48 1st app new Black Knight 2.70 8.10 19.00
53-A-Men app. 4.00 12.00 28.00
57-Wrightson c/a, Vision (10/68) 8.60 26.00 60.00
58-Origin The Vision 5.70 17.00 40.00
59-65: 65-Last 12¢ issue 2.70 8.10 19.00
66, 67-Smith-a 2.00 5.90 12.00
68-70 2.00 5.90 12.00
71-1st Invaders (12/69). Black Knight guest 2.70 8.10 19.00
72 82 84-86, 88-91 (87-Iron Man/Wolf 1.80 5.00 11.00
83 Intro The Liberators 1.80 5.00 11.00
87 Origin Black Panther 3.20 8.00 25.00
92-Adams-c, last 15¢ c 1.90 6.00 13.00
93-Adams-c/a (52 pgs.) 6.30 19.00 44.00
94-96 Adams-c/a 4.30 12.90 30.00
97-G.A. Marvel heroes-r over 2.10 6.00 15.00
98 Smith c/a, Goliath becomes Hawkeye 3.60 11.00 25.00
99-Smith-c/a 3.60 11.00 25.00
100-Smith c/a; final wrap all Avengers 11.00 32.00 75.00
101-106, 108, 109 1.50 3.80 9.00
107-Starlin-a 1.70 5.10 12.00
110, 111-X-Men app. 2.70 8.10 19.00
112-1st app. The Mantis 1.70 5.10 12.00
113-124 126 130 136 138 5-Iron Fist/Sailor app. 1.20 2.90 7.00
125 Thanos-c & brief app. (7/74) 2.30 6.90 16.00
131 140-134, 139-Fine origin Vision 1.20 2.40 6.00
141-163 153 Kelly art, new line-up begins 1.00 2.00 5.00
164-166 Byrne-a 1.20 2.40 6.00
167 191 168 Guardians of the Galaxy app. 174-Thanos cameo.
181-191-Byrne-a 0.80 1.60 4.00
192-211, 215-232, 250, 250-Die, bit size 0.50 1.00 2.50
214-Ghost Rider-c/story 1.00 2.00 5.00
263-1st app. X-factor, cont. in F.F. #285 1.20 2.40 6.00
264-299, 272-Alpha Flight app. 0.60 1.20 3.00
300 (2.00) (175, 68 pgs.)-Blue pages 0.80 1.60 4.00
301-304 303-Mr. Gaunt Quire 0.40 0.80 2.00
305-Byrne scripts begin 0.60 1.20 3.00
306-325, 327, 329-343 314-318-Spidey-x-overs 327 2nd app. Rage 0.40 0.80 2.00
326-1st app. Rage (11/90) 1.20 2.90 7.00
328-Origin Rage 1.00 2.00 6.00
344-346, 348, 349, 351-359, 361, 362 364 365, 367, 368, 370-373 0.30 0.60 1.50
368-Bloodlines Pt. 1, Avengers/X-Men x-over, 32 pgs. 0.30 0.60 1.50
347 (1.75, 56 pgs.) 0.40 0.80 2.00
350 (2.50) Double gatefold-c, flip-book 0.50 1.00 2.50
360 (2.95) Embossed-c 1.00 2.00 5.00
363 (2.95, 52 pgs.) All silver foil-c 0.60 1.20 3.00
366 (3.95, 68 pgs.) Embossed gold foil c 0.80 1.60 4.00
369 (2.95) Pt 5 Bloodlines Foil-embossed-c 0.60 1.20 3.00
374, 376-389 374-Rogue 1 50-c, bound in trading card sheet 0.30 0.60 1.50
380-Deodato-a 0.30 0.60 1.50
390: Prologue to Avengers/The Crossing; Deodato-c/a 0.30 0.60 1.50
375 (2.00, 48 pgs.) 0.40 0.80 2.00
375 (2.95, 48 pgs) Silver, ink logo w/poster 0.50 1.00 2.50
Marvel Deluxe Feature Avengers/Giant-Man #379-382 (2.50, 52 pgs.) Stone an Avengers #379-382 w/Giant-Man fl p
book-part of Forest Giant-Man journal puzzle 50¢ 0.50 1.00 2.50
Special 1 (9/67)-New art 6.40 19.00 45.00
Special 2 (9/68)-New art 2.90 8.60 20.00
Special 3 (9/69)-c/#4 pun 5 new Kirby stories 5.85 9.60 23.00
Special 4 (1/71)-Kirby-c/i5, 6 1.20 2.40 7.00
Special 5 (1/72)-Spidey-c over 1.40 2.80 7.00
Annual 6 (11/76) 1.20 2.40 6.00
Annual 7 (11/77)-Thanos app., Starlin c/a; Warlock dies (see Incredible 0.50 1.00 2.50
Annual 8 (78) 0.90 1.80 4.50
Annual 9 (79) 0.60 1.50 3.50
Annual 10 (3/11 1st app. Rogue, X-Men cameo, cameo Maddy Pryor 3.60 7.20 18.00
Annual 11-16 (1982-87) 0.70 1.40 3.50
Annual 17 (88)-Exclusionary War 0.80 1.60 4.00
Annual 18 (89, 2.00) 0.60 1.20 3.00
Annual 19 (90, 2.00, 68 pgs.) 0.60 1.20 3.00
Annual 21 (92, 2.25, 68 pgs.) 0.50 0.90 2.25
Annual 22 (93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 23 (94, 2.95, 68 pgs.) 0.60 1.20 3.00
The Visionary Quest (10/94, 6.95) #1181, 182, 183-187 7.00

AVENGERS, THE (TV)
Nov. 1968 (Comic Steel & Emma Peel" cover title)(15¢)
Gold Key
1-Photo-c 32.00 96.00 225.00

AVENGERS COLLECTOR'S EDITION, THE
1993 (Ordered through mail w/cardy wrapper, 20 pgs.)
Marvel Comics
1-Contains 4 bound-in trading cards 0.40 0.80 2.00

AVENGERS: THE CROSSING
-ily, 1995-Present (4.95, color, one-shot)
Marvel Comics
1 Deodato-c/a, 1st app. Thor's new costume 1.00 2.00 5.00

AVENGERS LOG, THE
July, 1994 (1.95, color)
Marvel Comics
1-Gives history of all members; Perez-c 0.40 0.80 2.00

AVENGERS STRIKEFILE
Jan. 1994 (1.75, color)
Marvel Comics
1 0.40 0.70 1.75

AVENGERS: THE TERMINATRIX OBJECTIVE
Sept. 1993-No. 4, Dec. 1993 (3.25, color, mini-series)
Marvel Comics
1-(2.50) Holo-grafic foil-c 0.50 1.00 2.50

1	Avengers	0.10	0.20	.25

AVENGERS: ULTRAFORCE
4 | 1.95; cover; one-shot
Marvel Comics
1 | Jurgens, Kesel & Perez | 0.80 | 1.60 | 4.00

AVENGERS UNPLUGGED
1 | Present | 1.95; color | | |
Marvel Comics
1 | | 0.20 | 0.40 | 1.00

AZRAEL
1 | Present | 1.95; color; | | |
Marvel Comics
1 | Griffin | 0.60 | 1.20 | 3.00
2 | Griffin; 5.6-Pax Ali Glue; appo. | 0.40 | 0.80 | 2.00
3-11 | 1.95 3.95) Year One story | 0.80 | 1.60 | 4.00

BABE
Feb '94 - Present | 2.50; coated; limited series; | | | |
Comico the Comics
1 | one-by-story; a 3-4 Photo Fubes backup story | 0.40 | 1.00 | 2.50

BABE 2
May '95 | 2.50; color; limited series | | | |
Comico the Comics
1 | Tone-Ub | 0.50 | 1.00 | 2.50

BABYLON 5
Present | 1.95; color | | | |
Acclaim
1 | Based on the television series | 0.80 | 1.60 | 4.00
2-10 | | 0.40 | 0.80 | 2.00
11 | Begin 2.50 c | 0.50 | 1.00 | 2.50

BACK TO SCHOOL
Nov. '94 Present | 1.95 | 2.50 co or
Malibu Comics
1 | Blue & Gold variant; double c | 0.60 | 1.20 | 3.00
2 | Cross Blockade; pt 2 in saga | 0.40 | 0.80 | 2.00
3-10 | 2.50 c; 6-'98 | 0.50 | 1.00 | 2.50
11 | Hell Storm Rising Pt. 3; Newsstand Ed. | 0.40 | 1.00 | 2.00
12 | Hell Storm Rising Pt. 8; Deck-L Market | 0.50 | 1.00 | 2.50

BADGER, THE
1 | 1995 Jan 20 Apr 1995
Capital City Comics
1 | Color Cover | 0.10 | 0.20 | 1.50
2-4 | Color Cover & Regular publishing | 0.20 | 0.40 | 1.00
5-10 | 1.95, 32 pgs.) | 0.20 | 0.40 | 1.00
11 | 1.95, 32 pgs.) | 0.70 | 1.40 | 3.50
12 | 2.50 Tim Vogel c/a | 0.40 | 0.80 | 2.00
Kit Size 9) 4.95) | | 0.80 | 1.60 | 4.00

BADGER: SHATTERED MIRROR
1 | Oct. Present | 2.50; color; mixed series

Dark Horse Comics			
1-4	0.50	1.00	2.50

BADGER: ZEN POP FUNKY-ANIMAL VERSION
July 1994 Oct. 2 Aug. 1994 | 2.50; color; limited series |
Dark Horse Comics
1,2 | 0.50 | 1.00 | 2.50

BAD GIRLS OF BLACKOUT
July 1995 Present | 3.50; color; bi-monthly |
Blackout Comics
1— | 0.70 | 1.40 | 3.50

BADROCK
Mar. 1995-Present | 1.25; color |
Image Comics
1-variants-c (3) | 0.40 | 0.70 | 1.75
Annual | 95 | 2.95) Artist: Adames-c | 0.60 | 1.20 | 3.00

BADROCK AND COMPANY
Sept. 1994 Feb. 1995 | 2.50; color; limited series |
Image
1 | Indicia on issue #6 reads "October 1994" | 0.50 | 1.00 | 2.50

BALLISTIC
Sep. 1995 Present | 2.50; color |
Image Comics
1 | Wetworks-pp | 0.50 | 1.00 | 2.50

BAMM BAMM & PEBBLES FLINTSTONE (The)
Dec. 1995-? | Marina Barbera;
Archie
1 | | 5.40 | 16.00 | 35.00

BANANA SPLITS, THE (TV)
June 1969 Sep. | 38 Oct. 1977 | Hanna-Barbera;
Gold Key
1-Photo-c | 5.70 | 17.10 | 40.00
2-8 | 3.30 | 8.30 | 20.00

BARBIE
Jan. 1991 Present | 1.00, 1.25/1.50; color |
Marvel Comics
1 | Polybagged w/ Barbie pin cushion | 0.80 | 1.60 | 4.00
2-44 | 16-19-41-25) | 0.30 | 0.50 | 1.25
45-58; 45-Begin 1.50 c | 0.30 | 0.60 | 1.50

BARBIE & KEN
May-July, 1962 Feb. | May-Jun. 1963 64
Dell Publishing Co.
01-063-207(#1) | Based on toy dolls | 38.00 | 114.00 | 265.00
2-4 | | 26.00 | 79.00 | 185.00
5 (Rare) | | 30.00 | 80.00 | 210.00

BARBIE FASHION
Jun. 1991 Present | 1.00, 1.25/1.50; color |
Marvel Comics
1 | Polybagged w/diamond-shape hanger | 0.40 | 0.80 | 2.00
2-44 | 16-18-41-25) | 0.30 | 0.50 | 1.25
45-48; 45-Begin 1.50 c | 0.30 | 0.60 | 1.50

BARB WIRE (See Comics Greatest Worlds)
Aug. 1994 Present | 2.50/2.95; color;
Dark Horse Comics
1 | Foil logo | 0.80 | 1.60 | 4.00
2-4 | | 0.50 | 1.00 | 2.50
5, 6 | 2.50 | 0.50 | 1.00 | 2.50

BARNEY AND BETTY RUBBLE (TV)
Jun. 1973 Jan. 28 Dec. 1976 | Hanna Barbera;
Charlton Comics
1 | | 3.40 | 10.20 | 24.00
2-10 | | 1.70 | 4.60 | 10.00
11, 25, 31, 12/75) | 1st Mike Zeck-a (8 mos) | 1.20 | 2.40 | 6.00

BAR SINISTER
Jun. 1995 Present | 2.50; color;
Dr. Weirdomirror
1-3 | Mike Goethi | 0.50 | .00 | 2.50

BARTMAN
1995 Present | 1.95; color |
Bongo Comics Group

Barb Wire #1

1 (2.95)-Foil enhanced c-variant/ed	0.70	1.30	3.25
2	0.40	0.80	2.00
3-12	2.95)-multi-ring c-art, 4	0.50	0.90	2.25

BASIL WOLVERTON'S FANTASTIC FABLES
Oct. 1995-Mar. | Dec. 1995 | 2.50; B&W; ...ne-shot series |
Dark Horse Comics
1, 2 | Wolverton c-a,o | 0.50 | 1.00 | 2.50

BATGIRL SPECIAL
1988 (1.50; cc ...ne; one shot
DC Comics
1 | | 0.50 | 1.00 | 2.50

BAT LASH (See Showcase '7...
Oct-Nov. 1968-No. 7, Oct.-Nov. 1969; #1 1/2 c-issues)
National Periodical Publications
1 | 2nd app. Bat Lash | 2.10 | 6.90 | 16.00
2-7 | | 1.20 | 4.20 | 10.00

BATMAN (Also see Detective Comics
No. 27, Mar. 1939-Present
National Periodical Publ. | Detective Comics; DC Comics
90, 91, 93, 99, 101 code approved issues; 227 2nd Bat. Hound story;

Joker app	43.00	130.00	285.00
52 1st app. Bat-Mite; 60 story	54.00	161.00	355.00
100	113.00	338.00	1400.00
101, 104, 106-109	42.00	126.00	295.00
105 1st Batwoman in Batman comics	53.00	159.00	370.00
110 Joker story	41.00	124.00	290.00
111-120	30.00	90.00	210.00
121, 122, 124-125, 128, 130	22.00	66.00	155.00
123, 127 Joker stories	25.00	75.00	175.00
129 Batwoman c/story	22.00	66.00	155.00
139 Origin Robin retold	26.00	79.00	185.00
131-135, 137, 139-141, 143-151	also 2nd Batman & Robin stories; 139
Intro Bat-Girl; 143 last 10¢ issue	16.00	49.00	115.00
136 Joker-c/story	22.00	66.00	155.00
142, 144 Joker story; 142 Batwoman cameo	16.00	47.00	110.00
145, 148 Joker-c/story	19.00	56.00	130.00
146, 147, 149, 150	11.00	33.00	90.00
151, 153, 154, 155 (10¢); 152, 160, 168, 170, 184 Nov.	
Batmobile (8/54)	10.00	30.00	70.00
152 Joker story	10.00	30.00	70.00
159-161 1st Penguin (4-63)	39.00	116.00	270.00
165, 167 Joker-c/story	11.00	34.00	80.00
169 2nd 1st Penguin app.	15.00	45.00	105.00
173 1st Riddler app. (3/65); issue 12-84	50.00	152.00	355.00
172-175, 177, 178, 180, 181, 184	7.00	20.00	47.00
176 Giant G-31 Joker-c/story; Catwoman-c	8.00	23.00	54.00
179 2nd app. Silver Age Riddler	14.00	43.00	100.00
183 1st Poison Ivy	7.00	21.00	50.00
183 (Giant G-34) Joker-c/story	7.10	21.00	50.00
185 (Giant G-37)	6.00	18.00	44.00
186 Joker-c/story	5.30	15.90	37.00
187 (Giant G-50) Joker-c/story	7.10	21.00	50.00
182, 189-191, 193, 194, 196, 199;	3.90	11.60	27.00

2-Augie Doggie back ups in #1 4 9.20 27.50 55.00
3-5: 3-Last 15¢ issue 4-Begin 12¢ issues, Bat-ups leave Doodie in 3 pg strip, 5-1st Touche Turtle 6.20 18.50 37.00
6–10 4.00 12.50 25.00
11–20 3.00 10.00 20.00
21, 31, 23, 24, 25, 29 Reprints 2.50 6.00 15.00

TOP CAT (TV)
Mar 1970, No. 2 (Nov. 1970) (Hanna-Barbera)
Charlton Comics
1 4.60 13.70 32.00
2–10 2.70 6.00 18.00
11–20 2.00 5.00 12.00

TOP COW PRODUCT OMS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1996, Preview: 2.95, color, one-shot
Top Cow Comics
1 0.60 1.00 3.50

TOPPS COMICS PRESENTS
Oct 1986-Feb. 1987
Topps Comics
0-Dracula vs. Zorro, Teenagents, Silver Star 0.20 0.40 1.00

TORCH OF LIBERTY SPECIAL
Jan 1999 (2.50, one-time one-shot
Dark Horse Comics
1-Kevin Nowell's 0.50 1.00 2.50

TOTAL WAR (As A.R.S. Pulaski #5 on)
July 1965-No. 2, Oct. 1965 (Painted covers)
Gold Key
1, 2-Wood-a-in each 4.60 13.70 32.00

TOWER OF SHADOWS (Creat.rs On The...ease #10 on)
Sept. 1969-No. 9, Jan. 1971
Marvel Comics Group
1-Steranko, Craig-a 3.00 9.00 21.00
2-Neal Adams-a 1.70 4.00 10.00
3-Smith, Yeike-a 1.70 4.00 10.00
4-Marie Severin-c 1.20 3.00 7.00
5, 7-Wrightson, Wood-a 1.50 3.80 9.00
6, 8-Wood art, 8-Wrightson-c 1.20 3.00 7.00
9-Wrightson-c 1.00 2.50 6.00
Special 1 (11/77) Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
Nov. 1993 to Jan. 02, Oct. 1994 (1.75, color
Marvel Comics
1-42 (95, 68 pgs.)-Coll. Ed. w/flo. foil cvrs. (c) 0.60 1.20 3.00
1-(1.75, 68 pgs.)-Regular Edition 0.40 0.70 1.75
2–11 0.40 0.70 1.75
12-(2.25, 52 pgs.) 0.50 0.90 2.25

TRENCHER (See Blackball Comics)
May 1993-No. 4 Oct. 1993 (1.95, color)
Image Comics
1-4 By Keith Giffen; 3-Supreme-c/story 0.40 0.80 2.00

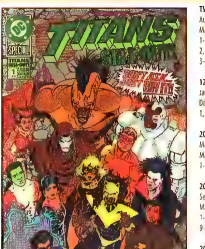
TRIBE (See Wildcats #4)
April 1993 (2.50, color)
Image Comics
1-Brent Anderson-c & pencils-e by Johnson/Sienkiewicz 0.50 1.00 2.50
1 Ivory Edition (2.50) Gold foil & embossed-c, available only through the creators (while-c) 1.00 1.90 4.75

TRIBE
#1 (2, Sept. 1993-Wint. 1994 (1.95, color)
Awa Comics
#1, 2, 3 By Johnson & Sienkiewicz 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRIPLE K
Jan 1998 - Present (3.95, B&W) Limited series 7?
Antarctic Press Comics
1 0.80 1.60 4.00

TRIUMPH
June-July 1995, 3.25, color (Limited series)
Image Comics
1 0.40 0.70 1.75



Titans Sell Out #1

TROLL
Dec. 1993 (2.50, cover, one shot, 44 pgs.)
Image Comics (Extreme Studios)
1-Miracle-c/sig.; Liefeld sinpls 0.50 1.00 2.50
...halloween Special (3.94, 2.95) Manx app. 0.60 1.20 3.00

TROLL II
July 1994 (3.95, color, 52 pgs., one-shot)
Image Comics
1-Square-back binding 0.80 1.60 4.00

TROLL: ONCE A HERO
Aug. 1994 (2.50, color, one-shot)
Image Comics
1 0.50 1.00 2.50

TUROK, DINOSAUR HUNTER (See Magnus #1-2)
June 1991-Present (2.50, color)
Valiant
1-(3.50) Chromium & foil-c 0.70 1.40 3.50
1 Gold foil-c variant 2.10 6.40 15.00
0.2 (6/94) Andar app. 0-(7.95) origin pt.1; 5 Death of Andar, 11-w/bound-in trading card, 16-Chaos Effect 0.50 1.00 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00

TUROK, SON OF STONE
No. 596, 12/54 (no 20 thru 2, No. 30, 12/62 thru 97) 7.20 74.00 148.00
No. 92, 8/74 thru 125, 1/80, No. 126, 3/81 thru 132, 6/82 25.00 225.00 525.00
Dell Publ. Co. 11-25/Gold Key 4-10, 81/Gold Key on Whitman #86, 123/Whitman #126 on 4.00 135.00 315.00
4-Color 596 (12/54)(#13)-1st app. Turok & Andar; dinosaur-c 75.00 225.00 525.00
4 Color 656 (10/55)(#2)-1st mention of Lanoa 45.00 135.00 315.00
3 (3-5/56)-5 30.00 90.00 210.00
6–10 19.00 58.00 135.00
11–20-17-Prehistoric pygmies 11.00 34.00 80.00
21–30 8.00 24.00 55.00
31–40 31-Dinosaur story 6.40 19.00 45.00
41–50 5.00 15.00 35.00
51 60 58-Flying saucer story 4.30 12.90 30.00
61-70, 61-12 & 15 cent variants 4.00 10.70 25.00
71-84 84-Origin & 1st app. Mantic 2.50 6.30 15.00
85-130, 114, 115-(52 pgs.) 1.40 3.50 8.50
Giant 1 (3/83)(1-61) (11/65)-5-color/1470-12 & 16 plus cover to #11 11.00 34.00 80.00
Giant 1-Same as above, but paper c 13.00 35.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept. 1987 (2.00, B&W)
Mirage Studios
1 0.70 1.40 3.50

TV STARS
Aug. 1978-No. 4, Feb. 1979
Marvel Comics Group
1-Hanna-Barbera TV tie-in 0.90 2.30 5.50
2, 4 0.50 1.00 2.50
3-Toth-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar. 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 4.30 13.00 30.00

2099 A.D.
May 1995 (1.95, series)
Marvel Comics
1- Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00

2099 UNLIMITED
Sept. 1993-Present (3.95, color, 68 pgs.)
Marvel Comics
1-10: 1-1st app. Hulk 2099 & begins. 1-3 Spidey 2099 app.
9 Joe Kubert-c, Len Wein, Nancy Collins-s 0.80 1.60 4.00

2099 WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
Marvel Comics
1-Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1173, 3 5/61-No. 91 4/79, No. 92, 5/82
Dell Publ. Co./Gold Key/Whitman #92
4-Color 1173 20.00 59.00 137.00
4-Color 1288 12.00 35.00 82.00
01-860-207 (5-7/62, 15¢) 8.00 24.00 57.00
12-860-210 (8-10/62)-Evans-a(3) 10.00 28.00 67.00
1 (11/62, Gold Key)-Crandall-a 9.60 29.00 67.00
2 6.70 20.00 47.00
3-11: 3, 4, 9-Toth-a 4.60 14.00 32.00
12-Williamson-a 4.00 11.60 27.00
13, 15-Crandall-a 3.00 9.40 22.00
14-Orlando/Crandall/Torres-a 3.00 9.40 22.00
16-20 2.40 7.20 17.00
21-27, 26-Flying saucer-c/story 1.80 5.00 11.00
28-32 1.20 3.40 8.00
33, 51-43-Crandall a, 51-Williamson-a 1.00 2.00 5.00
52-70 0.60 1.20 3.00
71-92, 83, 84-(52 pgs.) 0.40 0.80 2.00
Mini Comic #1 (1976, 3-1/4 x 6-1/2") 0.40 0.80 2.00

TWILIGHT ZONE, THE
Nov. 1990 (2.95) (1.75, color)
Oct. 1991, #2#1, Nov. 1991-No. 14?, 1992 (1.95, cover)
#3#1, 1993 No. 4, 1993 (2.50 color)
Now Comics
1-(11/90, 2.95, 52 pgs.)-N. Adams-a 0.80 2.10 5.00
1 (11/90) 1 Pol newsstand ed. 0.40 0.80 2.00
1 (10/91 4.95) Prestige ed., N. Adams-c/a 1.00 2.00 5.00
1 (10/91) 2 Tilt Co-factors indicia, polybagged, gold logo & other 1990 cover 0.80 2.10 5.00
1 Reprint (2.50) 1st rect sale 11/90 ed. 0.50 1.00 2.50
1 Reprint (2.50)-newsstand 11/90 ed. 0.50 1.00 2.50
#2#1 Direct sale & newsstand versions 0.40 0.80 2.00
2-8, 10, 14 0.40 0.80 2.00
9 (2.95) 3 B Special; polybagged w/bound-in c 0.60 1.20 3.00
9 (4.95) Prestige edition; polybagged, two extra stories & different hologram on c 1.00 2.00 5.00
#3#1 4 0.50 1.00 2.50
Anniversary Special (92, 2.50) 0.50 1.00 2.50
Annual 1 ('6/93, 2.50)-Rio cds 0.50 1.00 2.50

TWISTED TALES
Nov. 1982-No. 10, Dec. 1984
Pacific Comics/Independent Comics Group
1–10 0.30 0.60 1.50

ULTRAFORCE
Aug. 1994-Present (1.95, color)
Mar. Ltd. Comics
1 (2.50, 44 pgs)-w/bound-in trad. ng card, team cards-story of Prime, Prototype, Hardcase, Pax Cloud, Centinny & Topaz 0.50 1.00 2.50
1-Holographic-c, no price 2.90 8.60 20.00

0 (6/94, 2.50) 0.55 1.00 2.50
2-5 (10/94, 1.95) 0.40 0.80 2.00
2-42 500-Fluorescent logo; matted ribbon stamp on c 0.80 1.60 4.00
6 Berger 2-50 (-7.10, 8 10-Black Knight app. 0.50 1.00 2.50
Malibu "Ashcan" Ultraforce (6/94) 0.20 0.30 0.75
Avengers Prelude 1-12 (2.50) 0.50 1.00 2.50

ULTRAVERSE DOUBLE FEATURE

Dec 1995-Present (3.95, color)
Malibu Comics
1 (68 pgs) Flip c. featuring Prime and Solitaire 0.80 1.60 4.00

ULTRAVERSE ORIGINS

Jan. 1994 (99¢, color)
Malibu Comics
1 Gatefold c-2 pg. origins all characters 0.20 0.40 1.00
1-Newsstand ed.; diff c.; no gatefold 0.20 0.40 1.00

ULTRAVERSE PREMIERE

1994
Malibu Comics
0 Ordered thru mail w/catalogues 1.20 2.90 7.00

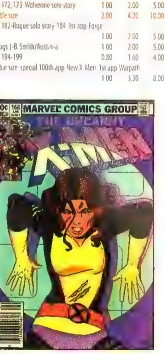
ULTRAVERSE ZERO:TIME DEATH OF THE SQUAD

Apr. 1995- (2.95, color)
Malibu Comics
1 4.3 Cadenza-Foreunt back story 0.59 1.30 3.00

UNCANNY TALES

Dec. 1973-Feb. 1976
Marvel Comics Group
1 Combi-F/Uncanny Tales #9 (1950s) 0.50 1.00 2.50
2-12 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, Vol. 1-941 see Giant-Size X-Men)
Sept. 1963 - Present
Marvel Comics Group
162-Rachel app. 2.70 8.10 19.00
163-Last Byrne issue 1.50 3.80 9.00
144-150, 150-Deadly issue 1.30 3.00 7.50
151-157, 159-161, 163, 164 1.00 2.00 5.00
156-1st app. Reggie in X-Men 2.00 4.20 10.00
162-Wolverine solo story 1.70 4.20 10.00
165 Rev. Smith art begins, ends #175 1.50 4.00 9.00
166-Death of Jean, Paul Smith art 3.20 2.90 7.00
167-170 1st Wolf Mutants/X-Men 1st meet; some date in New Mutants
#1 (3.83), contains teen "Tattoos" decals 1.10 2.20 5.50
177-Rogue joins The X-Men; Avengers Annual #10 2.00 5.00 12.00
172 174-177, 179 Wolverine solo story 1.00 2.00 5.00
175-Double size 2.00 4.20 10.00
176-185, 182-Rogue solo story 1st 3rd app. Rogue 1.00 2.00 5.00
186-(5 pg.) B Smith/Austin-a 1.00 2.00 5.00
187 192, 194-199 1.00 2.00 5.00
191 Double size; special 100th app. New X-Men 1st app. Warpath 1.00 3.00 8.00



Uncanny X-Men #144

Marvel Comics Group
nn-Supplement to The Daz as Times Herald 3.00 6.00 20.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE

1989 (1.95 issue 52 pages,
Marvel Comics Group
nn-Byrne/Austin-c 0.00 1.00 4.00

UNDERDOG (TV)

July, 1970 to 70, Jan. 1972; Mar. 1975 to 23, Feb. 1979
Charlton Comics/Gold Key
1 (Tv Series, Charlton) 8.60 26.00 60.00
2-10 5.00 15.00 35.00
1 (2nd series, Gold Key) 5.70 17.10 40.00
2-10 4.20 10.00 25.00
11 23 13-hot app. Shack of Solitude 2.50 6.00 15.00

UNDERDOG SUMMER SPECIAL

Oct. 1993 (2.25, on c)
Harvey Comics
1 0.50 0.90 2.25

UNEARTHLY SPECTACULARS

Oct. 1995 has 3, Mar. 1967 (#1 12¢, 2, 3 25¢ issues)
Harvey Publications
1-Teen Boy Terrors c 1.90 5.60 13.00
2 Jack O'Fred, Ziggy Boy & Three Rocketeers app., Williamson, Wood
Kane-a 1.00 9.40 22.00
3 Jack O'Fred app., Williamson/Crandall-a 1.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the U
No 105, Feb. Mar. 1968 has 222, May, 1982
Wat and Periodical Pu blications/DC Comics
105, Beg n 124 issues
100, 111 113 Last 12¢ issue 2.90 8.60 20.00
114, 115, 117, 118, 120, 122 127 1.00 2.50 6.00
116, 119, 121, 128-Weightless-a 1.30 3.00 8.00
129-142 132-136 (52 pgs.) 157 182 (100 pgs.) 0.60 1.20 3.00
163-188, 187, 188 (44 pgs.) 0.30 0.60 1.60
189 190, 192, 193 (3 00, 68 pgs.) 0.40 0.80 2.00
191-Rogers app (1.00, 68 pgs.) 0.60 1.20 3.00
196-221 209-Return of Johnny Peril 0.30 0.60 1.40

UNION

June 1993 thr 0 July 1994 (1.95, color)
Image Comics
1-(2,500-Embossed lo ic, Invena cla or all 0.50 1.00 2.50
1-(1,950-Newsstand ed. w/o foil c 0.40 0.80 2.00
2-4 (1.7/94) 0.40 0.80 2.00
0 (7/94, 2.50) 0.50 1.00 2.50
0 Alternate Portada c see Deathblow #5 0.50 1.00 2.50

UNION

Feb 1995 Present (2.50, color)
Image Comics
0 3.5 -7 0.50 1.00 2.50
4 (1.95) Newsstand, Wolfsbane & Rose Part 1 0.40 0.80 2.00

4 (2.50) Direct Market, Wildstorm Rising Part 3, Round 4 Cvr
0.50 1.00 2.50

UNITY
Jan 0 Aug, 1992 No 3, 1992 (+ new villain
Valiant
0-(Blurry Sm th o a group to die by x-over in all Valiant titles, free to everyone if all bought all 5 (in July this month)
0.80 2.00 5.00
0 Red Book version (5,000 made 3,000 9.00 20.00
0 Gold variant 2.00 6.00 15.00
1 (Polybagged with 5 x-overs, 1 copy available for every 5 orders ordered 0.70 2.00 5.00
1 Platinum Promotional copy 3.00 9.00 20.00
1 (Platinum Promotional copy scarce 4.00 12.00 30.00
1 (Platinum Promotional copy scarcer 4.00 12.00 30.00
2-4 (Jan '93 - May '93) 0.80 1.60 4.00

UN-IVERSAL MONSTERS
1991 Pioneer (3 95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein vs. Dracula Original movie adaptation painted cvr
0.80 1.60 4.00
Bride of the Monster (4.95) Original movie adaptation 1.00 2.00 5.00
Mummy, The (4.95) Original movie adaptation 1.00 2.00 5.00
Creature from the Black Lagoon (4.95) A. Adams/Austin cvr
1.00 2.00 5.00

UNKNOWN SOLDIER (formerly Star-Spangled War Stories)
205, Apr-May, 1977-No. 268 Oct, 1982
National Periodical Publications/DC Comics
205 268 25% Enemy Ace begins
0.40 0.80 2.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group
1-Whitney-c/a most issues 13.00 38.00 115.00
2-5: 2, 3-Dracula-c/story 7.00 20.00 60.00
6-11: 9-Dinosaur-c/story 11-Last 10¢ issue 5.00 15.00 45.00
12-19: 12¢ issues thru #57 4.00 12.00 35.00
20-Frazetta cameo (12-1/62-63) 4.00 13.00 40.00
21-35 2.00 7.00 22.00
36-"The People vs. Hendricks" by Craig, most popular ACG story ever
3.00 9.00 27.00
37-46 2.00 7.00 20.00
47-Wrightson c/Adams into the Unknown #96 3 pgs., Colan a
2.00 7.00 22.00
48-57 4.00 14 Ditko a 5 Frankenstein 4 pgs. 2.00 6.00 17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975, Mo. & Nov, 1975 (1.00, DC/Wrightson magazine
Marvel Comics Group
1-Wrightson c/a; Kirby/Torres/Fradon/Wildey/Heath/Adams artwork
Brunner & Kaluta-c 0.80 1.60 4.00
2-6: 2, 3-Perez-a 0.60 1.20 3.00
Special 1 (76, 100 pgs.) Newton painted c 0.60 1.20 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980 No. 3, Sept 1980 (Mini-series)
DC Comics
1 Origin, Joker-c, Byrne-a 0.80 1.60 4.00
2, 3 0.60 1.20 3.00
1 3 Batman General promotions (1989, 28 pgs., 6x9") 1st & 2nd printings exist 0.40 0.80 2.00

UNTOLD TALES OF SPIDER-MAN
Sep, 1995-Present (.95¢, cover)
Marvel Comics
1,2-Bagley-c 0.20 0.40 1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov, 1955-No. 49 Mar-Apr, 1965
Charlton Comics
1 15.00 50.00 120.00
2 7.00 21.00 55.00
3-5 4.00 12.00 33.00
6-Ditko-c only 6.00 17.00 44.00
7, 8-Ditko-c/a 12.00 36.00 95.00
9-Ditko-c/a (20 pgs.) 15.00 38.00 100.00
10-Ditko-c/a(4) 15.00 45.00 120.00
11-13/15, 18 pgs.)-Ditko-c(4) 14.00 41.00 110.00
12, 14-Ditko-a 9.00 28.00 75.00
13, 16-20 8.00 10.00 26.00
15-Ditko-c/a 9.00 27.00 72.00
21, 24, 28 2.00 7.00 18.00

22, 23 25-27, 29-Ditko-a 6.00 18.00 46.00
30-49 2.00 6.00 16.00

U.S. AGENT (Also Captain America #354
June 1993-No. 4 Sept 1993 (1.75, color mini-series,
Marvel Comics
1-4 0.40 0.70 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987 No. 30 (#1.00, B&W)
Fantagraphics Books
1 0.80 1.60 4.00
1, 8, 10-2nd printings (2.00) 0.40 0.80 2.00
2-9, 11-20 0.40 0.80 2.00
10-TMNT app. 0.60 1.60 4.00
29-36, 2.25-cl 0.50 0.90 2.25
Color Special 1 (11/88, 2.95) 0.60 1.20 3.00
Summer Special 1 (1986, 2.75, B&W) 1.10 3.30 8.00

USAGI YOJIMBO
May, 1996-Present (2.75, color
Mirage Studios
1-4 2.75 1 TMNT app. 0.60 1.10 2.75

VALERIA THE SHE-BAT
May, 1994-Present (color
Caliber/Avalon Comics
(See Comic Scene #1) 1-4 (w/ 1 trading card per
1 Platinum variant (sold in sealed polybag
2-5 -(1/1993)-5-Embossed c-(1.95, Adams a-5) 1st pgs.
0.50 1.00 2.50

VALERIA THE SHE-BAT
Sep, 1995-Present (2.50, color)
Image/Extreme
1-2 0.50 1.00 2.50

VALOR
Nov, 1992-No. 23, Sept 1994 (1.25/1.50, color)
DC Comics
1 1/2 2-Pr. Sapong # 4-Pr. Tolson/Lorraine 1/2 0.30 0.50 1.25
13-23, 1.5-Begin 1.50 c, 17-Death of Valor, 18, 22-Bu, Jr. p
to Zero Hour, 23-Zero Hour 0.30 0.60 1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics
1-color pin-up 0.60 1.20 3.00

VAMPIRE LESTAT, THE
Jun 1990-Jun 12, 1991 (2.50 m/ series)
innovation

1 4.50 12.00 30.00
1 2nd 4th print ngs 0.50 1.00 2.50
2 2.10 6.40 15.00
2-2nd & 3rd printings 0.50 1.00 2.50
3-5 1.30 3.30 8.00
6-12 1.00 2.00 5.00
Note: 2nd printings of most issues are dat and are worth cover price

VAMPIRELLA
Sept, 1969 No 1 12 Feb, 1983, No 113, Jan, 1988
Warren Publishing Co. (B&W, magazine size)
1-Intro Vampirella, Frazetta c 40.00 120.00 280.00
2-Amazing-a issues forgers, ends #12 15.00 45.00 105.00
3 Source -ow distribution 33.00 99.00 230.00
4-7, 5, 7-Frazetta c 9.00 26.00 60.00
8-Vampi relia begins as serious series 7.50 24.00 55.00
9-Smith art, Bess cover 7.00 21.00 50.00
10-His Vampirella story 2.90 9.00 20.00
11 15 11 Ong n & 1st app. Pendragon 5.10 15.40 36.00
16 18, 20-25 2.90 8.60 20.00
19 (1973 Annual) 5.00 13.70 32.00
26 28 36 38-40, 31-Frazetta-c 1.70 4.20 10.00
27-(1974 Annual) 2.00 5.00 12.00
32-(1975 Annual) 1.70 4.20 10.00
41-45, 47-50 1.20 2.40 6.00
46-Origin of Vampirella retold (10/75) 1.20 2.40 6.00
51-99 1.00 2.00 5.00
100-(95 pgs.) Reprint special w/ origin retold 1.00 2.00 5.00
101-110,112 1.00 2.00 5.00
111-Giant Collector's Edition (2.50) 1.00 2.00 5.00
113 (1988) 1.00 2.00 5.00
Special 1 (1/1972)- New origin Vampirella 20.00 60.00 140.00
Special 1 (1977, Large size)-bondage 2.50 6.30 15.00

VAMPIRELLA (A 16-year Comic Flip Book Vengeance of 1
Nov, 1992-No. 5, Feb, 1993 (2.95, color)
Harris Comics
0- 0.70 1.70 4.00
1- Jim Balent c/a; E.A. Hughes c/a #1 3 0.40 13.70 12.00
1-2nd printing 1.00 2.00 5.00
2 4.00 8.00 20.00
2-5: 3-5-comicon cent Scales for Free Blood Streets Vampire books
5-0-Bonetrap c 1.40 2.80 7.00
Vampaxe (1 (TPB) (10/93, 5.95) -#1-4 Jusko-c 1.00 2.50 6.00

VAMPIRELLA CLASSIC
Feb 1995-Present (2.95, cover)
Harris Comics
1-4-A Goodwin/A. Gonzalez pencil 0.60 1.20 3.00

VAMPIRELLA MORNING IN AMERICA
1993 Sep 4, 1992 (+ 95, B&W mini-series)
Harris
1 All Rare Kjrutz painted c 1.40 2.80 7.00
2 -4 1.00 2.00 5.00

VAMPIRELLA: SHADOWS/WAR: CREATURES OF THE NIGHT
1995 (.95¢, cover, mini-series)
Harris Comics
1-00 2.00 5.00

VAMPIRE TALES
Aug, 1973 No. 13 June 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Marcos (Thi sista Morbius
-covers & 3rd Morbius app.) 3.00 9.00 23.00
2-Tomb of Dracula, Satana-c 1.20 4.00 10.00
3, 4, 7, 11, 3-Satana app. & Blade app. (see Tomb of Dracula)
1.00 2.00 5.00
6-1st Hellstrom app. 1.00 2.00 5.00
9-King Kull-c/a 1.30 3.00 7.50
Annual 1 (10/75)-Heath-r/#9 0.60 1.20 3.00

VAMPS
Aug, 1994-Jan, 1995 (3.95, color limited series, mature)
DC Comics
1-Bolland-c 1.00 2.00 5.00
2--6 - Bolland-c 0.60 1.20 3.00

VANGUARD vs. FROST (Within (See Megaton & Savage Dragon)
1987-1 50, color)
Megaton Comics
1-6: 4-Larsen-c(p) 0.70 1.40 3.50

VANGUARD
Oct. 1993-Present (? 95 color)
Image Comics
1-6: 1-Gatefold-c. Supreme x-over. Erik Larsen back-up. 3-(12/93) ...ends a December 1994. 4-Berzerker back-up. 5-Angel Medina-a(p)
0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov. 1983-No. 11, Oct. 1984
Pacific Comics
1-6, 8-11: 2-Dave Stevens-c 0.30 0.60 1.50
7-1st app. Mr. Monster 1.00 2.00 5.00

VAULT OF EVIL
Feb. 1973-No. 23, Nov. 1975
Marvel Comics Group
1 (1950): reprints begin) 0.60 1.20 3.00
2-23: 3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
Aug. 1990-No. 6, June, 1991 (.95, color, 68 pgs.)
Gladstone Pub.
1 0.80 1.60 4.00
2-6: 4-Begins 2.00-c 0.40 0.80 2.00

VENGEANCE OF VAMPIRELLA
Apr. 1994-Present (2.95 color)
Warren Comics
1 (3.50) Quesada/Palmiotti "Bloodlines" wraparound-c 3.00 9.00 20.00
1-(3.50)-2nd printing; blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.40 4.80 12.00
3, 4 1.40 2.80 7.00
5 17: 8-Prybaggged w/trad ng card. 10-w/coupon for Pliade 25 poster 11-Prybagged w/trading card 0.60 1.20 3.00
...Bloodshed' ('95, 6.95) 7.00 2.90 7.00

VENGEANCE SQUAD
July, 1975-No. 6, May, 1976 (#1-3 are 25¢ issues)
Charlton Comics
1: Mike Mauer, Private Eye beg. no by Staton 0.40 0.80 2.00
2-6: Morisi-a in all 0.30 0.60 1.60
5, 6-Modern Comics-r (1977) 0.30 0.60 1.40

VENOM (Marvel Comics)
CARNAGE IN...CRASH'D
Apr 1995 - ...ly 1995 (2.95, color, limited series #)
1-4 0.60 1.20 3.00
ICHEPAI PYRE
Aug. 1993-No. 3, Oct. 1993 (2.95, color, limited series)
1: Hicks-grafic foil-c; Punisher app. in all 0.60 1.20 3.00
2, 3 0.60 1.20 3.00
LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb. 1993-No. 6, July, 1993 (2.95, limited series)
1-Red foil-c; grafic foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.60 8.00 18.00
1-Black-c variant 21.40 64.00 150.00

Vault of Horror #5

2-6: Spider-Man app. in all 0.60 1.20 3.00
NIGHTS OF VENGEANCE
Aug. 1994-No. 4, Nov. 1994 (2.95, color, limited series)
1-4: 1-Red foil-c 0.60 1.20 3.00
SEPARATION ANXIETY
Dec. 1994-Mar. 1995 (2.95, color, limited series)
1-4: 1-Embossed-c 0.60 1.20 3.00
SINNER TAKES ALL
Aug. 1995-Present (2.95, color, limited series)
1-3 0.60 1.20 3.00
SLAYER SPECIAL
Aug. 1995 (3.95, color)
1-Flip book 0.80 1.60 4.00
THE DARKLY WITHIN
Feb. 1994-No. 3, Apr. 1994 (2.95, color, limited series)
1-3: Dennogotham & Morbius app. 1: Glow-in-the-dark-c 0.60 1.20 3.00
THE MACE
May, 1994 No. 3, July 1994 (2.95, color, limited series)
1-3: 1-Embossed cover 0.60 1.20 3.00
THE MADNESS
Nov. 1993-No. 3, Jan. 1994 (2.95, color, limited series)
1-3: Kelley Jones c/a. 1: Embossed-c 0.60 1.20 3.00

VERTIGO GALLERY
1993 (5.95, color, one-shot)
DC Comics
1-pin-ups by various, McKeon-c 0.70 1.40 3.50

VERTIGO JAM
Aug. 1993 (3.95, color, 68 pgs.)
DC Comics
1-Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00

VERTIGO PREVIEW
1992 (75¢, color, 36 pgs.)
DC Comics
1-Next gen preview, Sandman story by Gaiman 0.40 0.80 2.00

VERTIGO VISIONS
June 1993-Present (Color, 68 pgs.)
DC Comics (Vertigo)
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Occult 1 (3.95, 7/94) 0.80 1.60 4.00

VERY VICKY
1993? (Present (2.50, B&W)
Aleet Bunny Comix
1-3 0.50 1.00 2.50

V FOR VENDETTA
Sept. 1988-No. 10, May, 1989 (2.00, color, mini-series)
DC Comics
1: 10-Alan Moore scripts in all 0.40 0.80 2.00
Trade paperback (1990, 14.95) 15.00

VICTORY
June, 1994-Dec. 1994 (2.50, color, limited series)
Topps Comics
1-5 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jun, 1992-No. 4, Apr, 1992 (2.25, color, ...
Valiant
1-Layton-c/Magnus #22 1.00 2.00 5.00
2-4 0.60 1.20 3.00

VIOLATOR (See Spawn #3)
May, 1994-Present (1.95, color)
Image Comics
1: Alan Moore-s 0.80 2.00 5.00
2, 3: Alan Moore scripts. 2,3: Blair Sears c/p(a)(p) 0.80 1.60 4.00

VIOLATOR VS. BADROCK
May 1995 Present (2.50, cover 1 or last series)
Image Comics
1, 2: Alan Moore-s, 1: variant c (3?) 0.50 1.00 2.50

VIRTUA FIGHTER
Aug 1995-Present (2.95, color)
Marvel Comics
1 Sega Saturn game 0.60 1.20 3.00

(Valiant)-cover #1

VIRUS
1993-No. 4, 1995 (2.50, color)
Dark Horse Comics
1-4: Phang-c 0.50 1.00 2.50

VISION, THE
Nov, 1994-Present (1.75, color)
Marvel Comics
1-4 0.40 0.70 1.75

VISIONS
No. 1: 1979-No. 5, 1983 (B&W, Fanzines
Vision Publications
1-Flaming Carrot stories 8.00 24.00 55.00
2-Flaming Carrot stories 4.30 13.00 30.00
3-Flaming Carrot stories 2.10 6.00 15.00
4-Flaming Carrot covers and info. 2.90 8.60 20.00
5-(1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair.

VISITOR, THE
Mar 1995-Nov 1995 (2.50, color)
Wildstorm Comics
1-13: 8-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb. 1995-Present (2.95, color, limited series) 2...
No. ann.
1-2: 1-3-D Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995-Present (4.95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

VORTEX
Nov. 1982-No. 15 1988 (1.50, 1.75 B&W)
Vortex Pubs.
1-Peter Hsu art, nudity 1.50 4.00 9.00
2-1st app. Mister X (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15, 12-Sam Kieth-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
No. 531, Nov, 1986-No. 547, Apr., 1990 (Color)
No. 548, May 1990-Present
Gladstone Pub./Disney/Gladstone
511 Whizzles app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520, 538-Infinity-c 0.50 1.00 2.50
521-565, 541-545, are 52 pgs. 0.40 0.80 2.00
546, 547-(1.95, 68 pgs.) 0.60 1.20 3.00
548 (1.50, 68 pgs.)-1st Disney issue 0.50 0.90 2.25
549, 550, 570, 572, 573, 577, 579, 581, 584 0.40 0.80 2.00
550 (2.25)-3-D Back by Baltis 0.60 1.20 3.00
571 (2.95, 68 pgs.)-100% Atom Bomb by Baltis from 1947 Chemico

Premium	0.90	1.70	4.25
574-576, 580-582, 583 (2.95 GE pgs.)	0.80	1.60	4.00
585 (2.50, 52 pgs.)-Reprints #140	0.80	1.60	4.00
586, 587-(1.95)-Gladstone begins again	0.40	0.80	2.00
588-596	0.40	0.80	2.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19 Sept. 1993-Present (1.50 color)
The Bruce Hamilton Company/Gladstone
19, 21-24, 26, 28, 29 (Barks, Murphy #22 Saves "Donalet" story)/WDC&S #146 | 0.40 | 0.80 | 2.00
20-(2.95, 68 pgs.)-Barks r | 0.80 | 1.60 | 4.00
25-(2.95, 68 pgs.) | 0.80 | 1.60 | 4.00

WALT D SNEY'S DONALD DUCK
Oct. 1940-No. 279, May, 1990; No. 280, Sept. 1993-Present (Colors)
Dell/Gold Key/Whitman/Gladstone
246 | 1.70 | 4.00 | 10.00
247-249 | 1.00 | 2.00 | 5.00
250-(.15¢ 68 pgs.) Reprints FC #9 | 2.10 | 6.40 | 15.00
251-256 | 0.80 | 1.50 | 3.75
257-(11-1/4, 52 pgs.)-Vacation Parade #1 | 0.80 | 1.60 | 4.00
258-260 | 0.60 | 1.20 | 3.00
261, 277 | 0.50 | 0.90 | 2.25
278, 279-(1.95, 68 pgs.) | 0.50 | 1.00 | 2.50
280, 285, 287-291, 280-Reg.n 1.50 c. 280-Rosa-a;reprints & part c | 0.50 | 0.90 | 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" c | 0.70 | 1.40 | 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov. 1987 Sep. 20, Apr. 1990 (95¢, color)
No. 21, Aug. 1993-Present (1.50, color)
Gladstone Publ./Disney Comics
1 | 1.10 | 2.20 | 5.50
2 Floor Color #100 | 0.50 | 0.90 | 2.25
3, 4, 6, 7, 9-11, 13, 15-18 | 0.40 | 0.80 | 2.00
7, 8 Rosa art | 0.70 | 1.30 | 3.25
12-Rosa story/art w/ Barks poster | 0.80 | 1.60 | 4.00
14 (#1C 29 - The Mummy's Ring (Barks) | 0.60 | 1.20 | 3.00
19, 20-(1.95, 68 pgs.) | 0.60 | 1.20 | 3.00
21 Rosa c; Secret of Hondorica (0 pl. #46) | 0.50 | 0.90 | 2.25
22 (#1C 222 - The Haunted Planet (Barks) | 0.50 | 0.90 | 2.25
23, 25, 29, 31, 33, 35, 39 Rosa c; 31 Pb.lock c | 0.40 | 0.80 | 2.00
26-(2.95, 68 pgs.) c/C 1999, Sheriff of Bullet Valley (Barks) | 0.80 | 1.60 | 4.00
27, 30-(2.95, 68 pgs.) c/C 2667, Christmas for Shacktown (Barks) | 0.80 | 1.60 | 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990 No. 18 July, 1993 (1.50 color)
Disney Comics
1 Rosa story & art; 1st Disney issue. | 0.80 | 1.60 | 4.00
2-18 | 0.30 | 0.60 | 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct. 1986 No. 242, Apr. 1990 (Color)
No. 243, , early 1990-Present
Gladstone Publ./Disney Comics #243 -280/Gladstone #281 on
210-(11¢ Beagle Boys | 1.00 | 2.50 | 6.00
211-218 | 0.50 | 1.00 | 2.50
219-Son Of The Sun by Rosa | 2.10 | 6.00 | 15.00
220-Dem Rosa story | 1.00 | 2.00 | 5.00
221-230; 224, 226, 227-Rosa-a | 0.60 | 1.20 | 3.00
231-240; 235-Rosa story/art | 0.50 | 1.00 | 2.50
241-242-(1.95, 68 pgs.) | 0.60 | 1.20 | 3.00
243-249, 251-256 (1.50); 283-WDCS 498 | 0.50 | 0.90 | 2.25
250-(2.25, 52 pgs.)-Barks r | 0.60 | 1.20 | 3.00
285-The Life and Times of Scrooge McDuck Pt.1, Rosa c/a;reprints | 0.60 | 1.20 | 3.00
286-291-The Life and Times of Scrooge McDuck Pt.2, 7, Rosa c/a;reprints | 0.60 | 1.20 | 3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Also Scrooge Adventures #1-3)
Nov. 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept., 1993-Present (1.50, color)
Gladstone Publ.
1 | 1.00 | 2.50 | 6.00
2-5; 5-Rosa-c/a | 0.50 | 1.00 | 2.50
6-19; 8, 14-Rosa art | 0.40 | 0.80 | 2.00
20, 21-(1.95) 20-Rosa-c/a | 0.50 | 1.00 | 2.50
22 (1.50), Rosa cover; #25 #26 | 0.50 | 0.90 | 2.25
23 (2.95, 68 pgs.)-Vs. Phantom Blot; Barks-r | 0.80 | 1.60 | 4.00

Warchild #1

24, 26, 28, 31, 32, 24, 25, 29, 33 (2.50) Rosa c; 26 #35 #21	0.40	0.80	2.00
27-Guardians of the Lost Library, Rosa c/a;story, origin of the Junior Woodchuck Gyedebook	0.60	1.20	3.00
28, (2.95, 68 pgs.)-(#35 #13 with revised mini-sig panels, Rosa c	0.50	1.60	4.00
30-(2.95, 68 pgs.)-(#35 #12, Rosa c, 33-(2.95)	0.80	1.60	4.00

WALT KELLY'S . .
Dec., 1987 Apr. 1988
Eclipse Comics
Christmas Classics 1 (1987, 1.75, color) | 0.40 | 0.70 | 1.75
Springtime Tales 1 (1988, 2.50) | 0.50 | 1.00 | 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
Aug.-Aug. 1972 No. 8, Aug.-Sept. 1973 (All 20¢ issues)
DC Comics (All reprints)
1 Batman story; Green Lantern #61 r | 1.30 | 2.60 | 6.50
2 Batman/Green Lantern story; rpr. from Batman #255 | 1.10 | 2.10 | 5.00
3 All GA reprints | 0.80 | 1.60 | 4.00

WARBLADE: ENDANGERED SPECIES
Jan.-Mar. 1995 No. 2, Apr. 1995-Present
Image/Extreme
1 #1 Gatefold wraparound c | 0.50 | 1.00 | 2.50

WARCHILD
Jan. 1995-Present (2.50 color)
Maximum Press
1-2x3-Jefeld c/a | 0.50 | 1.00 | 2.50

WARLOCK (The Power Of ; Special Extensive Four 64, 68 Issues) Nov. 1976 No. 15, Feb. 1979; Nov. 1982 No. 1, Apr. 1983-No. 6, Oct. 1983; No. 3 Oct. 1984-No. 5 Nov. 1984; Marvel Graphic Novel 22 Dec. 1984; Marvel Comics Group
1-Origin retold by Kane | 3.60 | 10.70 | 25.00
2, 3 | 1.60 | 5.00 | 11.00
4, 8, 9-Death of Eddie Roberts | 1.30 | 3.10 | 7.50
5-Joe Thomas; Sal Buscema, Thomas c;story, Starlin c;on #15 | 1.90 | 4.00 | 9.00
10-Origin recap; Warlock & Gamora, Thomas c;story, Thomas w; Magus c;story | 4.30 | 13.00 | 30.00
11-Thomas c/a, Warlock dies | 3.60 | 11.00 | 25.00
12, 14 Sciga story, 14-last 25¢ issue | 1.60 | 4.70 | 11.00
15-Thomas c;story | 3.30 | 10.00 | 23.00

WARLOCK (...Special Edition on cover)
Dec., 1982-No. 6, June 1983 (...Of Dimen)
Marvel Comics Group
1-6, Thomas c/a;Starlin 178-181, Warlock 9-15, Marv Wolfman 9-55; Avengers Ann. 7, Marv 2 on 1 Ann. 2 | 1.20 | 3.00 | 7.00
Special Edition #1 (12/83) | 0.50 | 1.00 | 2.50

WARLOCK
May, 1992-No. 0, Oct. 1992 (2.50, color, mini-series)
Marvel Comics
V2#1 & V1#Warlock Special Edition-Series | 0.50 | 1.00 | 2.50

WARLOCK AND THE INFINITY WATCH
Feb. 1992-No. 49, Nov. 1995 (1.75/1.95 color)
Marvel Comics
1-Starlin scripts begin; Adam-(4)c/a in 1, 4, 7 sequel to Infinity Gauntlet; Brief orig. recap Warlock | 0.80 | 1.60 | 4.00
2-Reprints Moondragon | 0.70 | 1.40 | 3.50
3 | 0.50 | 1.00 | 2.50
4-50 | 0.40 | 0.70 | 1.75
7-24, 26, 27, 29-Vs. The Magus, Moondragon app. 8, 9 Gamora battles Thanos; story 10-Thanos c/story 13-Hulk | 0.40 | 0.70 | 1.75
25 (2.95, 52 pgs.)-Die-cut embossed double-c, Thor & Thanos app. | 0.60 | 1.20 | 3.00
28, 42-28 Begin 1.95 c; bound-in card sheet, 42-Foil variant | 0.40 | 0.80 | 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb., 1994 (2.00, color, mini-series)
Marvel Comics
1-(2.95)-Frank Gra's foil & embossed c; origin retold; Starlin scripts begin, Keith Williams-c | 0.60 | 1.20 | 3.00
2-8 Thanos & Magus/Infinity c/story 4 Vs. Magus c/story | 0.40 | 0.80 | 2.00

WARLORD, THE
June-Sept. 1976-No. 133, Winter 1988 89
National Periodical Publications/DC Comics
1-Cort of from 1st Issue Special, Mi'ke Grell-a | 2.10 | 6.40 | 15.00
2-Intro Machette | 1.30 | 3.10 | 8.00
3-5 | 0.90 | 2.30 | 5.50
6-10; 6-Intro Mamoth 9-New costume | 0.90 | 1.70 | 4.25
11-20; 11-Origin-r | 0.70 | 1.30 | 3.25
21-40; 37, 38-Origin Omar by Starin | 0.50 | 0.90 | 2.25
41-47, 49-52; 51-Reprints #1 | 0.30 | 0.60 | 1.40
48 (52 pgs.)-1st app. Arak | 0.50 | 0.90 | 2.25
53-130; 132-100-Double size | 0.30 | 0.60 | 1.40
131-1st Warlord-a as DC (9/88) | 0.60 | 1.20 | 3.00
133-Last issue (52 pgs., 1.50) | 0.30 | 0.60 | 1.50
Annual 1 (1982) | 0.40 | 0.80 | 2.00
Annual 2, 3 (1983, 87) | 0.20 | 0.40 | 1.00

WARLORD
Jan., 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics
1-6; Grell c & scripts in all | 0.40 | 0.70 | 1.75

WAR MACHINE See Iron Man #281, 282 & Marvel Comics Presents #152
Sept. 1994-Present (1.50 color)
Marvel Comics
1-Rhodes' 1st mission-date 7/5; B&W, 16 pgs.; | 0.20 | 0.30 | 0.75
1 2.95 52 pgs.- Collectors Ed., embossed foil-c, Cable app. | 0.60 | 1.20 | 3.00
1 2.00 52 pgs.-new issued Ed., Cable app. | 0.40 | 0.80 | 2.00
2-8, 10-19, 21-26 and in Hasbro card sheet, Cable app. 2, 3 Deathlok app. | 0.30 | 0.60 | 1.50
9, 20-(2.95)-Polybagged w/(16 pg.) Marvel Action Hour preview and acetate gems, yellow logo | 0.60 | 1.20 | 3.00
15 (2.50)-Flip Book | 0.50 | 1.00 | 2.50

WAR PAINT
Oct. 1994-Present (2.95, B&W)
Image/Top Cow (c)
1 1st app. Deathmark | 0.60 | 1.20 | 3.00

WARRIOR NUN AREALA
Dec. 1994-Present (2.95, color)
Antarctic Press
1 | 1.00 | 2.00 | 5.00
2-3 | 0.60 | 1.20 | 3.00
3 Bagged w/CD | 1.20 | 2.40 | 6.00
Book II "Renata" -(7.95, 2.95, color) 1— | 0.60 | 1.20 | 3.00

WARSTRIKE
May 1994-Present (1.95 color)
Malibu Comics (Ultraverse)
1-7 1-Simonson-c | 0.40 | 0.80 | 2.00
1 Ultra 5000 Limited silver foil | 2.60 | 6.30 | 15.00
Guns Save 1-(12/94, 2.50, 44 pgs.)-Prelude to Godfather | 0.50 | 1.00 | 2.50

WARZONE
1995 (2.95, BB-fly)
Entity Comics
1–3 0.60 1.20 3.00

WATCHMEN
Sept., 1986-No. 12, Oct. 1987 (maxi-series)
DC Comics
1–12 0.80 1.60 4.00

WEAPON X
Apr., 1994 (12.95, color, one-shot)
Marvel Comics
nn-A Marvel Comic Presents 72-84 1.90 6.00 12.00

WEAPON X
Mar 1995 – Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
2–4 0.80 1.60 4.00

WEAPON ZERO: T-NINUS-4
June 1995-Present (2.50, color)
1–3-Simonson script 0.50 1.00 2.50

WEB OF SPIDER-MAN
April, 1985-Present
Marvel Comics Group
1-5th app. black costume 5.40 16.00 38.00
2, 3 1.40 3.50 8.50
4-8-7-Hulk x-over 1.10 2.70 6.50
9-13; 10-Printed-c 1.10 2.20 5.50
14-28; 16 (1986)-1st app. Venom (self-ed the scenes, not shown)
19-Venom-Hobgoblin & Solo 1.00 2.00 5.00
29-New Hobgoblin (Macendale), Wolverine app. 2.30 6.90 16.00
30-Origin recap Rose & Hobgoblin (Leeds) 2.10 6.00 15.00
31, 32-Six-part Ravens storyline begins 1.70 4.20 10.00
33-37, 39-47, 49 0.60 1.10 2.75
38-Hobgoblin app. 1.30 3.00 7.50
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) cont'd from Spect. Spider-Man #147 3.60 11.00 25.00
50-(1.50) 52 pgs.) 0.50 1.00 2.50
51-58 0.40 0.80 2.00
59-Cosmic Spidey cont. from Sp. Spect.-Man 1.70 4.00 10.00
60-65, 66-81, 87-89, 91-94-Ravens & part Rose & Hobgoblin storyline 0.30 0.60 1.50
66, 67-Green Goblin app. as super-hero 0.60 1.20 3.00
68-Demon ravens Hobgoblin, 1st Demogoblin 0.60 1.20 3.00
90-(2.95 52 pgs.)-Silver Hobgoblin c, poly-bagged w/poster 0.80 2.10 5.00
90 2nd print, gold hologram-c 0.60 1.20 3.00
95 Rieger 4-part x-over w/Spects of Venom 0.70 1.30 3.25
96-99, 101-106, 108-110-Hobgoblin back-ups 0.40 0.70 1.80
100-(2.95, 52 pgs.)-Hobgoblin/Goblin Knight-c, intro new Spider-Armor 0.70 1.30 3.25
107-111 107-Intro Sandstorm, Sand & Quicksand app. 0.50 0.50 1.25

Wanted Ice #1

112-116,118,119,121-124,126-129,132-Ring in 1.50 c, back to no bag no card sheet, 113-Gamble app. 118-1st solo clone Venom app. 119-Intro Kaine, Scarlet Spider, Venom app. 127-Max. Clonage pt. 2 129-card insert 0.30 0.60 1.50
113-(2.95)-Collector's Ed. poly-bagged w/foil-c & pg. preview of S-M cartoon & animation ref 0.80 1.20 3.00
117-(1.50)-Flip book, Power & Responsibility Pt. 1 0.30 0.60 1.50
117-(2.95)-Collector's ed. (no. foil-c, flip book 0.80 1.60 4.00
119-(6.50)-D' ect ed. poly-bagged w/Warren Milestone Amaz. S-M #150 & cos, post for Amaz. S-M #396, S-M #55 & Spect. S-M #219 1.10 2.20 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man 0.50 0.90 2.25
125 (1.95)-Hildebrandt-c/Green Story claim 0.80 1.60 4.00
125-(2.95)-Newsstand 0.60 1.20 3.00
Annual 3 ('88) 0.60 1.20 3.00
Annual 4 ('89) Arthur Adams-c-a 1.30 3.00 7.50
Annual 5 ('90) 0.60 1.20 3.00
Annual 6 ('91)-Evolutionary War 0.70 1.40 3.50
Annual 7 ('92)-Atlantis Attacks 0.60 1.30 3.25
Annual 8 ('93, 2.00)-Parallax backup story 0.60 1.20 3.00
Annual 9 ('94, 2.00)-Orig. recap of Hobgoblin I & II, Green Goblin I & II, Venom, Lizard, Austin-c 0.60 1.20 3.00
Annual 10 ('95, 2.95, 68 pgs.) 0.60 1.20 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacs, and All-Ages Mag. 1992 #1 for 1995)
Arizona Periodical Publications
1-Kelly-c/Wrightson splash pg. 1.20 2.40 6.00
2-24-4-Sparr-a, 24-Wrightson-c 0.60 1.10 2.75

WEIRD SCIENCE
Sept., 1998-No. 4, Mar., 1999 (1.95, color, GR pgs.)
Clubhouse Publishing
1-4-Reynolds, 3-Roger 2.00-c 0.40 0.80 2.00

WEIRD WAR TALES
Sept.-Oct., 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Alcala-a in 1, 4, 7; c-1, 7 1.60 3.20 8.00
2, 3-Discovery-a. 2-Grandall-a. 3, 5-Heath-a 0.50 1.80 4.50
4-7, 9, 10, 5, 6, 10-Toth-a 0.70 1.40 3.50
8-Redondo-a(sic) 1.10 2.20 5.50
11-50-36-Cranda. 8, Kubert-a(#2 0.50 0.90 2.25
51-63, 65-67, 69-124 93 Intro/orig. Creature Commandos. 0.40 0.70 1.75
701-Reprints of 1, Kubert 0.40 0.70 1.75
66, 68-Frank Miller-a 0.50 1.00 2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July, 1972-No. 70, Aug., 1980
National Periodical Publications
12-(52 pgs., 1st app. Jonah Hex, Bat Lash & Pow Wow Smith-c, El Diablo by Neal Adams/Wrightson 2.60 8.00 18.00
13-Nn app. Jonah Hex, Neal Adams-a 2.20 5.50 13.00
14, 29, 34-Toth-a 29-Origin Jonah Hex 1.40 2.80 7.00
15-Neal Adams-c/a, no Jonah Hex 1.20 3.00 7.00
16, 17, 19-28, 30-38 Jonah Hex: n.a.l. 38-Last Jonah Hex 0.60 1.20 3.00
18-1st all Jonah Hex issue (7-8/73) & begins 1.10 2.20 5.50
39-70-39-Origin/1st app. Scalphunter & begins 0.40 0.80 2.00

WEIRD WONDER TALES
Dec. 1973-No. 22, May, 1977
Marvel Comics Group
1-Wolverine-c/Mystic #6 (Eye of Doom) 0.50 1.00 2.50
2-22: 19-22-Dr. Druid (Broom)-r 0.40 0.80 2.00

WEIRD WORLDS
Aug.-Sept., 1972-No. 9 Jan.-Feb., 1974, No. 10, Oct.-Nov., 1974
National Periodical Publications
1 Ache Carter, Warlord of Mars & David Innes story (1st DC app.), Kubert c (all 10 are DC issues) 0.90 1.80 4.50
2-7-7-Joan Johns Carter 0.50 1.00 2.50
8-10-8-von Hoyer beasts (1st app.) by Chaykin 0.40 0.70 1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995-Present (2.50, color, limited series)
Roger Corman's Cosmic Comics
1–3 0.50 1.00 2.50

Marvel Worlds #8

WEREWOLF (Also see Dracula & Frankenstein)
Dec. 1986-No. 3, Apr., 1987
Dell Publishing Co.
1-1st app. (Taper here) 1.10 2.20 5.50
2, 3 0.70 1.30 3.25

WEREWOLF BY NIGHT (Also see Giant-Size...)
Sept., 1972-No. 43, Mar., 1977
Marvel Comics Group
1-Mego 2 cm'd/Marvel Spotlight #4 5.70 17.00 40.00
2 2.90 8.60 20.00
3–5 1.90 6.00 13.00
6–10 1.20 4.20 10.00
11-20 15 Mew orig. 16, Dracula-c/sty 1.10 3.30 8.00
21-31 0.90 2.30 5.50
32-Origin/1st app. Moon Knight (8/75) 7.00 21.00 50.00
33-2nd app. Moon Knight 4.30 13.00 30.00
34-36, 38-43 0.70 1.40 3.50
37-Moon Knight cameo 1.30 3.00 7.50

WEST COAST AVENGERS
Sept., 1984-No. 4, Dec., 1986 (Mini-series)
Marvel Comics Group
1 0.60 1.20 3.00
2–4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct., 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1–20 0.30 0.60 1.50
21-41 0.20 0.40 1.00
42-Alpha Flight-c/Forgets begin, end 57 0.40 0.80 2.00
43-49 48 Becomes Avengers West Coast 0.20 0.40 1.10
50 Re: extra original Human Torch 0.30 0.60 1.50
51-74, 76-99, 87, 88-Wolverine-c/sty 0.30 0.50 1.25
75-(1.50, 52 pgs.)-Future-over 0.30 0.60 1.50
100-(2.95, 68 pgs.)-Foil fol embossed c, death of Mockingbird 0.80 1.60 4.00
101, 102, 103-X-Men-c-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.90 2.20
Annual 2 ('87, 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 0.40 0.90 2.20
Annual 5-('90, 2.00)-Annual 6 ('91, 2.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug., 1970-No. 33, Mar., 1975 (1-6: 68 pgs., 7: 52 pgs.)
Marvel Comics Group
1-Chaos Rider (western) begins, ends #7 1.00 2.00 5.00
2-13: 7-Orig. & Ghost Rider vocalist. 10, Origin Buck & Rider 12 Orig. Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec., 1971-No. 1, Aug., 1972 (All DC issues)
Marvel Comics Group

1-Regenisis; Ricemix-c/a(3) 0.70 1.30 3.25
2-5; 2-Ricemix-c; Severin-c 0.40 0.90 2.00
0.50 0.90 2.25

WESTERN TEAM-UP
Nov. 1973 (DC)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.70 1.80

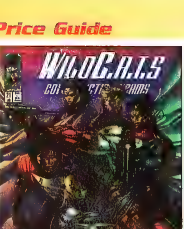
WETWORKS
June 1994 Pennant (1.95, color)
Image Comics
1-"PILOT" s/n-c; Gatefold w/openmouth-c; Portacio/Williams c/a 1.00 2.00 5.00
1 Chicago Comicon Ed 1.40 2.80 7.00
2-4 0.40 0.80 2.00
3 Alternate Portacio c/cre Deathblow #5 1.60 3.20 8.00
5-12.50 & 7.9 0.50 1.00 2.50
8 (1.95) Re-valued; WildStorm Rising pt. 7 0.40 0.80 2.00
8 (12.50) Direct Market; WildStorm Rising pt. 7 0.50 1.00 2.50
Scarecrock 1 (10/94, 2.50) Text & illus.-no comics 0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper-size, 98¢, one shot, full color)
Wham-O Mfg. Co.
1-Rudian & Goody Bampton by Wally Wood 5.00 15.00 35.00

WHAT IF?
Feb. 1977-Mar. '92, Oct. 1984
Marvel Comics Group (#1 on 52 pages)
1-Earth's Origin Spider-Man, F.F. 2.60 7.70 18.00
2-Origin & Hulk revisited 1.70 4.00 10.00
3-5 1.30 3.30 8.00
6, 10, 11 D-Stevens p/in w/backup "Man-Spider" 1.20 2.90 7.00
11, 12 0.90 1.80 4.50
13 Custer; Buscema-c/a 1.10 2.70 6.50
14-16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18-26, 28 '78-Begin 75¢-c 19-Spider-Man, 22-Dragon Dr. Doom retold 0.90 1.70 4.25
27 'R' Men app., Miller-c 1.60 4.70 11.00
28 Blade-by Miller; Ghost Rider app. 1.60 4.70 11.00
30 "What if Spider Man's Clone Had lived?" 2.00 5.00 12.00
31 Origin 1.00-c; X-Men app., Miller-ver app. 2.10 6.40 15.00
32-47 37 Obj X-Men & Silver Surfer app 0.50 1.00 2.50
Special (6/83, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd Series)
July 1989-Present (1.25/1.50 color)
Marvel Comics
V2#1-Evolutionary War 1.00 1.90 4.75
2 'X-2-D.D., Punisher app. 0.60 1.10 2.75
6-X-Men 0.80 1.60 4.00
7-Wolverine app., Lobo(Lobo) 0.90 1.80 4.50
8, 11, 13-McFarlane-c(8) 0.50 0.90 2.25
9, 12, X-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00
15, 17, 21, 23, 27-29 '93-Prof. X app., Infinity Gauntlet 0.50 1.00 2.50
23-X-Men 0.30 0.60 1.50
26-Conan battles Wolverine 0.90 1.80 4.50
27-Silver Surfer by Lee/Austin-c/a 0.60 1.20 3.00
28-Wolverine, Punisher app. 0.60 1.10 2.75
29 (1.50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
30-Punisher app. 0.40 0.80 2.00
30 (1.75, 52 pgs.) 0.40 0.70 1.75
31-40 '91-Cosmic Spidey & Venom app. 37-Wolverine app. 0.30 0.60 1.50
41-71 (1.75, 52 pgs.)-Avengers vs Galactus 0.40 0.70 1.75
42-44, 51-60, 63-Wolverine 44-Venom/Punisher 45-Ghost Rider
46-Cable story 47-Magneto 49-Tribe Surfer/Thanos 52-Dr. Doom 54-Death's Head 58-Punisher 59-Wolverine 60-X-Men Wedding Album 0.30 0.60 1.25
50 (2.95, 52 pgs.) Foil-embossed c "What If Ms. Hyde Killed Wolverine" 0.60 1.20 3.00
61-76, 81-Begin 1.50-c, no ad in card sheet, Spider-Man, 74-X-Men 0.30 0.60 1.50
76-Last Watcher; reader 77 X-Men 78-Bishop c 0.30 0.60 1.50

WHAT THE—?
Aug. 1988-No. 24 Dec. 1992 (1.25/1.50, color semi-annual)
Marvel Comics
1-Parodies in all 0.50 1.00 2.50
2, 4 0.30 0.60 1.50
3 X-Men parody; McFarlane-a 0.60 1.20 3.00



WILD.C.A.T.S/X-TIT
5 Parody/Wolverine parody; Jim Lee-a 0.30 0.60 1.50
6-25 X-Men/Wolverine 9-Wolverine 18-Star Trek parody
w/Rieneveld & Thomas, Weapon X parody 0.30 0.50 1.25
26-Ed Special (2.50, 68 pgs.)-Spider-Man 2099 century or gen 5-over
Surfer-Hulk & Doom/Silver parody 0.50 1.00 2.50
Summer Special 1 ('93, 2.50)-X-Men parody 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July 1975-No. 2, July 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne text illos (early-a) 1.30 3.00 8.00
3-7 Staton-a; 3-Byrne c & text illos 0.90 1.70 4.25

WHERE CREATURES ROAM
July 1970-No. 8, Sept. 1971 (Pre-Code reprints in all)
Marvel Comics Group
1-Kirby, Ayers & Ditko-r 1.20 2.00 5.00
2-8-Kirby-r 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan. 1970-No. 28, Oct. 1975 (Pre-Code reprints in all)
Marvel Comics Group
1-Ditko, Ditko-r 1.20 2.00 5.00
2-10, 12, 14-Everett-r; 12-Giant-ver 0.60 1.20 3.00
11, 13, 15, 18, 20-Kirby-r 0.40 0.80 2.00
28-Wolverine (Wild Cat Sequence #3) 0.50 1.00 2.50

WHERE'S HUDDLES? (TV)
Jan. 1971-No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 1.40 2.50 8.50
2, 3-Reprints most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar. 1967-No. 2, Apr. 1967 (1.50, color)
DC Comics
1,2 1.00 1.90 4.75

WILD.C.A.T.S: ADVENTURES
Sept. 1994-Present (1.95, color)
Image Comics
1-5 0.40 0.80 2.00
6-(2.50) 7-10 0.50 1.00 2.50
Sourcebook 1 (10/95, 2.95) 0.60 1.20 3.00

WILD.C.A.T.S: COVERT ACTION TEAMS (Wild.C.A.T.s #7, 12, 13, 16)
Aug. 1992-No. 4, Mar. 1993, No. 5, Nov. 1993-Present (1.95/2.50, color)
Image Comics
1-1st app. Jim Lee-c/a in all, contains 2 trading cards (2 versions each, each with a different card) 1.30 3.30 8.00
1-(Ltd. gold foil, signed) 6.00 17.00 40.00
1-(Ltd. gold foil unsigned) 2.10 6.00 15.00
1 Newsstand ed. w/o cards 0.40 0.80 2.00
2-(2.50) Prism foil stamped-c, direct sales only, contains coupon for Image Com.ics #0, 1st app. Wetworks by Portacio (4 pg. preview) 1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale reprint w/no prism on-c 0.40 0.80 2.00
2-Newsstand copy; no cards or prism-c 0.40 0.80 2.00
3-Jim Lee/Lobo-c 1.00 2.00 5.00
4-(2.50)-Polybagged w/Topps trading card, 1st app. Tribe by Stroman, Nu, no blood comics 1.00 2.00 5.00
4-Variant w/Blood God 1.00 2.00 5.00
5-7 (1.95) Free Fall Gang, #7-(1.95 w/o editions) 0.80 1.60 4.00
8-12 (2.50) 8-Cameo of J. Allen & Jean Grey & Scott Summers 0.80 1.60 4.00
11-Alternate Portacio c/cre Deathblow #5 1.80 3.60 9.00
13, 19, 21-22 (1.95)-w/cut/outs Williams-c, C. Claremont-s, one-p 14-Lenore-a/story, " " cover; actor teams" in article 16-T.Charest-p/c/pencils; 21,22-Alan Moore-s 0.50 1.00 2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound in card 0.50 1.00 2.50
20 (1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
WildC.A.T.s Sourcebook 1 (9/93, 2.50)-Foil embossed c (none Gold ed.) 0.50 1.00 2.50
WildC.A.T.s Sourcebook 2 (11/94, 2.50) Weapons, ed-c 0.50 1.00 2.50
...Compendium (6/693, 9.95) Polybagged w/#1-4 w/issue #0 1.20 2.00 7.00
Special (11/93, 3.50, 52 pgs.)-Flores Charest/Williams-c/a & pin-up 0.70 1.40 3.50

WILD.C.A.T.S TRILOGY
June, 1995-Mar. 3, Dec, 1995 (1.95, color, mature stories)
Image Comics
1-(2.50) Multi-color foil-c, Jim Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2, 3-Jim Lee-c/a 0.40 0.80 2.00

WILDSTAR: SKY ZERO
Mar. 1993-No. 4, Nov. 1993 (1.95, color; mature stories)
Image Comics
1-(2.50)-Embossed c w/silver ink 0.50 1.00 2.50
1-Gold variant 2.00 9.00 20.00
1 Newsstand ed. w/silver ink-c, not embossed 0.40 0.80 2.00
2-4-Dabney-c/a in all 0.40 0.80 2.00

WILDSTORM
Dec. 1994 (2.95/4.95, color)
Image Comics
Rannies 1 (12/94, 4.95, 52 pgs.)-Gen 13 1.40 2.80 7.00
Swimsuit Special 1 (12/94, 2.95) 0.60 1.20 3.00
Swimsuit Special 2 ('95, 2.50) 0.50 1.00 2.50
Universe Sourcebook (5/95, 2.50) 0.50 1.00 2.50
(6/95 Preview 2.50) cards by various 0.50 1.00 2.50

WILDSTORM RISING
May 1995 (1.95/2.50, color; mature stories)
Image Comics
1 (1.95) Newsstand, WildStorm Rising Part 1, Bound-in card 0.50 1.00 2.50
1 (2.50) Direct Market, WildStorm Rising Part 1 0.50 1.00 2.50
2 (1.95) Newsstand, WildStorm Rising Part 10 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
June 1966-No. 7 Oct. 1969
Gold Key
1-Movie comics-a 15.00 45.00 105.00
2 11.00 32.00 75.00
3-7 8.60 26.00 60.00

WILL TO POWER
June, 1994-Present (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12 1-3-B.Sears-c 0.20 0.40 1.00

WITCHCRAFT
...ure, 1994-Mar. 3, Aug., 1994 (2.95, color; limited series)
DC Comics (Vertigo)
1-3-Ted Adams/Robinson-c 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Combined with The Unexpected with #189)
Feb-Mar. 1969-No. 85, Oct. 1978
National Periodical Publications/DC Comics

1 Teth a Three Witches 2.95 6.60 26.00
2 Ki-fi-tch-a 1.70 4.20 10.00
2.5 Wraptrson a-3 Last 12¢ issue 1.30 3.00 7.50
4, 7, 9-12 1.00 2.50 6.00
8-Tooth, Heal Adams-a 1.20 2.90 7.00
13 Rob Reams-c/a (2 pgs.) 0.90 1.70 4.25
14 Wi Lamson/Garzon, Jones-a 0.90 1.70 4.25
15-20 0.50 0.90 2.25
21-85, 36-(100 pgs.) 0.20 0.40 1.10

WOLF & RED
Apr 1995- ...une 1995 (2.50, color, limited series)
Dark Horse Comics
1-3, Tex Avery characters 0.50 1.00 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Byrd-Sol & Press
1–? 0.50 1.00 2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Ka...ty Pryde & ...)
Sept, 1982-No. 4, Dec. 1982 (Mini series)
Marvel Comics Group
1 Miller-c/a in all 4.90 15.00 34.00
2, 3 3.10 9.40 22.00
4 3.60 10.70 25.00
TPB (1987, 4.95)-rpt.1-4 1.30 3.30 8.00
TPB (1995)-2nd printing 1.70 4.00 10.00

WOLVERINE (Also see Marvel Comics Presents #8, 9, 88, Presents #13, 50-1, 75-1, 95, color, Marvel Comics)
1 Wolverine-a begins, ends 16 4.90 15.00 34.00
2 2.00 6.00 14.00
3–5 1.70 4.00 10.00
6-9: 7, 8-Hulk app. 1.50 3.80 9.00
10-Brother Voodoo, 1st battle with Sabretooth 4.30 12.50 30.00
11-16: 11-Blow Costume 1.20 2.90 7.00
17-20: 17-Byrne-c/a begins, ends #23 1.00 2.00 5.00
21-30: 24, 25, 27-Jim Lee-c 0.80 1.60 4.00
31-40, 44, 47, 48-Bogle 1.75-c 0.60 1.20 3.00
41-Sabretooth claims to be Wolverine's father, Cable cameo 1.30 3.00 7.50
42-Cable 2nd appearing 0.30 0.60 1.60
43-Sabretooth & Cable app., Sabretooth proves not to be Wolverine's father 0.40 0.70 1.75
44-Cable 2nd appearing (1.75-c) 0.40 0.70 1.75
45, Sabretooth/Wolverine saga concludes 1.00 2.00 5.00
45, 46-Sabretooth x-Overy 0.80 1.60 4.00
48, 49-Sabretooth app., Weapon X sequel 0.60 1.20 3.00
50 (2.50, 64 pgs.)-Die-cut c, Weapon X sequel concludes; Wolverine back to old yellow costume 1.00 2.00 5.00
51, 74, 76, 80-91: Sabretooth-c/app. 55-57, 73-Gambit app.
60-64-Sabretooth storyline 0.40 0.70 1.75
75-(3.95, 68 pgs.)-Wolverine minigram-c 1.00 2.50 6.00
81-84, 86, 87-Begins 3 issues, Bound in card stock 0.80 2.00
85-(2.50)-Newsstand ed. iron 0.50 1.00 2.50
85-(3.50)-Collectors edition 0.70 1.40 3.50

Wonder Woman #307

87-90 (1.95)-Deluxe edition 0.40 0.80 2.00
87-90 (1.50)-Standard edition 0.30 0.60 1.50
91-94, 91-Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen 13 app. 0.40 0.80 2.00
Annual nn (1991, 1995, 4.50): The Jungle Adventure 0.90 1.80 4.50
Annual 2 (12/00, 4.95)-Bloodlust 1.00 2.00 5.00
Annual nn ('93, 3.95)-Rahne Of Terra; Cable & New Mutants app., 2nd print events 1.00 2.50 6.00
Battle of the Atom (the Hulk nn (1990, 4.95, 52 pgs.)-Reprints issue #180 & 181 0.80 2.00 5.00
Blood Hunger ('93, 6.95, 68 pgs.)-Death-c/Wolverine stories from Marvel Comics Presents 85-92 1.20 3.00 7.00
Bloody Choices nn (1993, 2.95) 1.30 3.30 8.00
Evolution nn (1994, 5.95, graphic novel) 1.00 2.50 6.00
Global Jeopardy 1 (12/96), 2-Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/ World Wildlife Fund 0.60 1.20 3.00
nner-Fury nn (1/92, 2.95)-Metallic ink c 1.00 2.50 6.00
...'95-nn (1995, 3.95) 0.70 1.70 4.00
Save The Tiger 1 (7/92, 2.95)-Death c/Wolverine stories from Marvel Comics Presents #1-10 0.60 1.20 3.00
Tigress/Chris Kl...s (4.95)-Wolverine stories from Marvel Comics Presents #109-116 1.20 2.90 7.00

WOLVERINE AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993, No. 3, 1995 (2.00, color, mini-series)
Marvel Comic cs
1-3: 2, 3-Indiana Jones-a 0.40 0.80 2.00

WOLVERINE/GAMBIT: VICTIMS
Sept 1995-Present (2.95, color, limited series)
Marvel Comics
1, 2: Fall of Jean Grey-c/s 0.60 1.20 3.00

WOLVERINE: KNIGHT OF TERRA
1995 (6.95, one shot, deluxe)
nn-Quesada-c 1.40 2.80 7.00

WOLVERINE SAGA, THE
Sept, 1989-Aug, 1990 (1.95, color, 6/8 or no-series)
Marvel Comics
1 Begins origin, Lord Hisako-c 1.00 2.00 5.00
2–4 0.80 1.60 4.00

WOLVERINE VS. SUPERMAN
Mar 1999 (2.50, color, one shot)
Marvel Comics
1-nn-Wolverine Versus Superman #48-50 0.50 1.00 2.50

WONDER WOMAN
No. 21, Apr, 1959-No. 329, Jan, 1986
Numbering continues DC Publications/DC Comics
21-40-21-Intro Wonder Tot; origin retold in #40 14.00 41.00 110.00
41-54, 56, 57, 59 9.00 26.00 75.00
55-Atom Bomb cover 10.00 30.00 80.00
58-Batwoman & new art teams (Andru & Esposito) begin (1/58) 11.00 32.00 85.00
100 (8/58) 12.00 36.00 90.00
101-104, 106-110 8.00 25.00 60.00
105-Secret origin; space issue (4/59) 31.00 93.00 250.00
111-120 6.00 19.00 50.00
121-126-126 Last 10¢ issue 4.00 13.00 35.00
127-130 3.00 8.00 22.00
131-150-132-Flying saucer-c 3.30 8.00 20.00
151-158, 160-170: 170-1st(2/66) 2.30 7.00 18.00
159-Origin retold (11/65), 1st S.A. sing rt 2.30 8.00 20.00
171-178 2.00 4.00 10.00
179-195: 195-Wood inks 1.20 2.40 6.00
196-198 (52 pgs.)-Reprints 1.20 2.40 6.00
199, 200: Jeff Jones-c, 200 (5-6/72) 1.00 2.00 5.00
201-210, 203, 207-Catwoman app. 0.30 0.60 1.50
211-220, 213, 216, 269-2812, 284-286 0.20 0.40 1.00
221-232-Last giant-size 0.30 0.60 1.50
267, 268-Re-intro Animal Man (1989) 1.70 5.10 12.00
281-283-Joker x-Overy 0.60 1.20 3.00
287-New Teen Titans app. 0.30 0.60 1.50
288-299, 301-328 0.20 0.40 1.00
300 (1.50, 76 pgs.)-JLA app. 0.30 0.60 1.50
329-Double size-last issue 0.30 0.60 1.50

WONDER WOMAN
Feb, 1987-Present

#43 © DC Comics

DC Comics
0 (10/94) 1.00 2.00 5.00
1-Perez-c/a begins; covers on 1 #25-60 0.60 1.20 3.00
2–20 0.30 0.50 1.25
21-49, 51-62: 24-Last Perez-a 40-Vs. Lobo 0.30 0.40 1.00
50 (1.50, 52 pgs.)-Jim Lee-c 0.30 0.60 1.50
63-81-63-Rew Burchett & Bolland c/begin 0.30 0.50 1.25
82-84, 82-begin 1.50-c 0.40 0.80 2.00
85-1st Donatello-a 1.60 3.20 8.00
86,87 0.50 1.00 2.50
88-99, 88-Superman-c & app., 90-1st Artemis 0.80 1.60 4.00
94-98, 97-41 (1/96) 93-Hawkman app. 96-Joker-c 0.40 0.80 2.00
98.99 (.95, 3.50)-Year One story 0.70 1.40 3.50
Special 1 ('92, 1.75)-Contains W.W. #65 0.40 0.70 1.75
100 (2.95)-Newsstand, Death of Artemis 0.60 1.20 3.00
100 (3.95)-Direct Market, Foil-c, Death of Artemis 0.80 1.60 4.00
Annual 1 ('88, 1.50)-Art Adams-a 0.40 0.80 2.00
Annual 2 ('89, 2.00) 0.40 0.80 2.00
Annual 3 ('92, 2.50)-Quesada c/pt 0.50 1.00 2.50
Annual 4 ('95, 3.50)-Year One story 0.70 1.40 3.50
Special 1 ('92, 1.75)-Contains W.W. #65 0.40 0.70 1.75

WORLDS COLLIDE
Aug 1994 (2.50, one shot)
DC Comics
1 (2.50, 52 pgs.) 0.50 1.00 2.50
1 (3.95, 52 pgs.)-Polybagged w/new chrms 0.80 1.60 4.00

WORLD'S FINEST COMICS
No. 71, July-Aug, 1954-No. 323, Jan, 1986
National/Periodical Publications/DC Comics
71-Starred Superman-Batman begins as team, Superman & Batman exchange identities 62.00 185.00 615.00
72-(Scarce) 48.00 145.00 485.00
73-(Scarce) 52.00 157.00 470.00
74-75 39.00 115.00 375.00
76 38.00 115.00 345.00
76-80: 79-1st color appearance (3-4/55) 31.00 92.00 245.00
81-90: 84-1st Robin/Batman team-up 24.00 73.00 195.00
91-93, 95-99 17.00 51.00 135.00
94-Guy n Superman, Batman team-ups 57.00 156.00 415.00
100-(3/59) 30.00 90.00 240.00
101-110 12.00 36.00 95.00
111-121, 123 Last 10¢ issue 9.00 28.00 75.00
122-128, 130-142: 125-Batman begins (5/62) 5.70 17.00 40.00
129 Joker/Luthor team-up-c/story 7.00 21.00 50.00
131-135 6.00 12.00 30.00
151, 155, 157, 160 3.70 9.20 22.00
156-1st Bizarro Batman, Joker story 11.00 34.00 80.00
161, 170-Giants (5-28 & G-40 3.10 9.00 22.00
162-165, 167-169, 171-174, 189-(9/67)-Ted Kord-c/cover and 1 pgr. cameo 2.90 6.10 15.00
166-Joker story 2.60 7.70 18.00
175, 176-R. Adams a-1(8/68, 2/69) 2.60 6.40 15.00
177-Metallic Luthor team-up-c/story 2.60 6.40 15.00
178, 180-187 1.40 2.80 7.00

Overstreet Comic Price Guide

170, 185-Guests G-52 & 6-44 2.00 5.00 10.00
189-190 1.00 2.00 5.00
191-Guest G-76 1.50 4.00 7.00
198, 199 3rd Superman/Flash race vs Flash 1995 & Superman '199 7.00 21.00 65.00
200-205: 204-Last 15¢ issue. 205 =Shao Jay Knight by Frazetta, Teen Titans x-over. 205, 207-212-CPS. CK pgs.) 0.60 1.20 3.00
206-Giant G-80 0.90 1.70 4.25
207 248: 215 =Intro Batman Jr. & Superman, Jr. 223-228-(.000 pgs.). 244-252-184 pgs.) 253 265-268 pgs.) 266-282-(52 pgs.) 0.90 1.70 4.25
249 The Creeper by Ditko begins 1.10 2.20 5.50
250 270, 272 299, 301-323 0.50 0.90 2.25
271 Origin Superman/Batman team retold 0.50 1.00 2.50
300 11 21, 52 pgs.) New Teen Titans, JLA app. 0.70 1.30 3.00

WRATH (See Firststyle #4)
Jan 1994-Present (1.95, color)
Mai Ina Comics
1 9 2 Mantra-x-over, 3-1st app. Slayer, 4,5-Frees app. 8-Mantra & Warstrike app. 9-Prime app. 0.40 0.80 2.00
1, Ultra 1000, Limited silver foil 2.10 6.40 15.00
Gold Sale 3-(2,50, 44 pgs) 0.50 1.00 2.50

X (See Comics' Greatest World & Dark Horse Comics #8)
Feb, 1994-Present (2.00, color)
Dark Horse Comics
1-7 3-Pt Bi,Ts x-over 0.40 0.80 2.00
8-17 & 0-(2,50)-Ghost-c & app. 0.50 1.00 2.50
/Iron/Illustrated Special #12 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
One Shot to the head (7/94, 2.50, 36 pgs.)-FAllen-c 0.50 1.00 2.50

X-CALIBRE
Mar 1995 - Present (1.95, color)
Maraes Comics
1-Age of Apocalypse 0.80 1.60 4.00
2-4 0.60 1.20 3.00

XENOBROOD
No 0, Oct, 1994-Present (1 50, color, mini-series.7)
DC Comics
0-6 0-"Xenobrood" in indicia 0.30 0.60 1.50

XENOTECH
Sept, 1993- Present (2 75, color)
Mirage Pub. Group
1-3 Bound w/2 trading cards 2 110/94) 0.60 1.10 2.75

XENYA
Apr, 1994 Present (2 95, color)
Sanctuary Press
1,2, 1: Hildebrandt-c; intro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986-Present
Marvel Comics Group
1 (1.25, 52 pgs.) Cont'd From FF 286; Bixby Nathan app. on 2 pgs. (2nd app. after X-Men 201) 1.70 5.00 12.00
2-5, 5-1st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6-1st full app. Apocalypse 2.00 4.00 10.00
7-10 10-Sabretooth app. (11/86, 3 pgs.) cont'd in X-Men #212; 1st app. in X-Men comic 0.80 1.60 4.00
11-20 13-Bixby Nathan app. in flashback 0.60 1.20 3.00
21-23 23 1st Archangel (cameo) 0.50 1.00 2.50
24-1st full app. Archangel 2.10 6.40 15.00
25, 26 Fall Of The Mutants; in #24-26 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-49 35-Origin Cyclops 0.30 0.60 1.50
38 (1.50, 52 pgs.) 0.40 0.80 2.00
40-Leifeld-c/a (4/88, 1st at Marvel?) 1.00 2.50 6.00
50 (1.50, 52 pgs.)-Leifeld/Wiefalne-c 0.40 0.80 2.00
51-53-Sabretooth app. 52-Leifeld-c/p) 0.50 1.00 2.50
54-59 54-Silvestri-c/a(p) 0.20 0.40 1.00
60-X-Tinction Agenda; New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
61, 62-X-Tinction Agenda; New Mutants app. 1.00 2.50 6.00
63-Portacio/Thibert-c/a begins 1.00 2.50 6.00
64-67, 69, 70 65-68: Jim Lee c/a; plots. 66, 67-Bixby Nathan app. cont'd in #68 0.40 0.80 2.00
68-Bixby Nathan is sent into future 1.00 2.00 5.00
71 New Team begins, Sinnman-c/a begins 1.00 2.50 6.00

X-Factor #74

71-2nd printing (1.25-c) 0.30 0.50 1.25
72-74 74-Liefd-c 0.30 0.60 1.50
75-(1.75, 52 pgs.) 0.40 0.70 1.75
76-83, 77, 78 Stroman-a 0.30 0.50 1.25
84 86 (1.50-c) Polybagged w/trading card; Jae Lee-a 1st, 2nd, 4-85, 86 0.40 0.80 2.00
87-91, 93, 93.101 87-92-Quesada-c/a; 88-1st app. Random 0.30 0.50 1.25
92 (3.50, 68 pgs.) Weaponx-c-w/Hook telegram; c-r, Choger & Wm 30th anniversary issues; Quesada c/a 0.90 1.80 4.50
92-2nd printing 0.70 1.40 3.50
100-(-92.50, 52 pgs.) Collectors Edition; embossed foil-c; death of Multiple Man 0.70 1.40 3.50
100-(1.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-105, 107-111 102-Begin 1 50-c, bound in card sheet 0.90 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors edition 0.60 1.20 3.00
108 115 +1 95-Deluxe edition 112-return from "Age of Apocalypse"; 115-card insert 0.40 0.80 2.00
Annual 7 (10/96), 7 (11/97) 0.50 1.00 2.50
Annual 8 (1998) Evolutionary War 0.50 1.00 2.50
Annual 9 ('99, 2.00) Nemesis Attacks 0.50 1.00 2.50
Annual 95 ('95, 2.00) New Mutants, x-over 0.50 1.00 2.50
Annual 96 ('96, 2.00) New Mutants, X-Force app. 0.50 1.00 2.50
Annual 97 ('97, 2.95) Ultraforce, Avengers x-over 0.90 0.90 2.25
Annual 98 ('98, 2.99) Bagged w/trading card 0.60 1.20 3.00
Annual 99 ('99, 2.99) Avatar app. 0.60 1.20 3.00
Prisoner Of Love ('90, 4.95)-Starlin scripts 1.00 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2 50, color)
Topps Comics
1-Adaptation of T.V. Show, Direct Market & Newsstand 5.00 10.00 25.00
2 3.00 7.20 18.00
3-4 1.00 2.00 5.00
5-8 0.90 1.00 2.50
Annual 1-(5.95) 1.80 3.60 9.00
action-c-giveaway w/Star Wars Gc ary Mag. (B&W) 1.40 2.80 7.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1 00/1 25/1 50, color)
Marvel Comics
1-(1.50, 52 pgs.)-Polybagged w/win 1 of 5 Marvel Inverse trading cards (cards: Leifeld a-1-7, 9p, c-1 9, 11p 0.80 1.60 4.00
1-With Cable card 1.00 2.50 6.00
1-2nd printing, metallic ink c-, no bag or card 0.30 0.60 1.50
2, 3 2-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10 7, 9, 10-Weapon apps 0.30 0.60 1.50
11-15, 19-24, 26-33 15-Cable leaves X-Force; Capullo-a begins, ends #25. 26, 27-Capullo-c only 0.30 0.50 1.25
16-18 (1.50)-Polybagged w/trading card 0.40 0.80 2.00
25-(3.50, 52 pgs.) Wraparound c-w/Cable telegram on c; Cable returns 0.90 1.80 4.50
34-37, 39-43: 34-Begin 1 50-c; bound-in card sheet 0.30 0.60 1.50
38-(2.00)-Newsstand edition 0.40 0.80 2.00
38-(2.95)-Collectors edition 0.60 1.20 3.00
40-(3.4) (1.95)-Die-cut edition 0.40 0.80 2.00
44-47, 44-Return from "Age of Apocalypse", 45 Subscription app. 0.40 0.80 2.00
Annual 1 ('92, 2.25)-No Leifeld-c/a, 1st Capullo-a on X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card; intro X-Terror 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) Weaponx-c-w/Hook telegram; c-r, Choger & Wm 0.60 1.20 3.00
Annual 4 ('95, 2.95) Atlantis Attacks 0.60 1.20 3.00
Annual 5 ('96, 2.00) New Mutants, x-over 0.50 1.00 2.50
Annual 6 ('97, 2.95) Ultraforce, Avengers x-over 0.90 0.90 2.25
Annual 7 ('98, 2.99) Bagged w/trading card 0.60 1.20 3.00
Annual 8 ('99, 2.99) Avatar app. 0.60 1.20 3.00
Prisoner Of Love ('90, 4.95)-Starlin scripts 1.00 2.00 5.00

X-MEN (Uncanny X-Men, has 142 present; see Giant Size)
1-Origin & 1st app. The X-Men, Cyr, sys, Angel, Beast, Iceman & Marvel Girl begin 1st app. Magneto & Prof X 470.00 1417.00 4250.00
1-2nd printing, The Vanisher 131.00 390.00 1170.00
2-1st app. Blue Bos 58.00 175.00 525.00
4-1st app. Quicksilver & Scarlet Witch; 2nd app. Magneto 49.00 148.00 445.00
5 Magneto & Evil Mutants-c/story 24.00 103.00 310.00
6-10, 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 10-1st S.A. app. Ka-Zar 24.00 72.00 215.00
11, 13-15 15-Origin Beast 19.00 66.00 175.00
12-Dog's Breakfast, K.Wagner, Trimpe-a 10.00 30.00 90.00
16, 20, 19-1st Mimic 10.00 29.00 78.00
21-23, 23, 30-27-Spider-Man cameo 9.00 28.00 65.00
24 1st app. The Banshee 13.00 39.00 90.00
31-34, 36, 37 34-Adams-c/a 6.40 19.00 45.00
35 Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origin of The X-Men; feature in #138-57 9.00 28.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49 44-1st app. G.A. Raven in S.A. 49-Steranko-c, 1st Polaris 5.70 17.00 40.00
50, 51-Steranko-c/a 6.40 19.00 45.00
52 4.00 12.00 28.00
53 Barry Smith c/a, 1st comic book work 6.30 19.00 44.00
54, 55 Smith cover 54 1st Sunfire, mentions anti-Jean Grey movement 6.70 20.00 47.00
56, 57, 59, 63, 65 Adams-a 6.00 18.00 42.00
60 (12/68) Assassin (1st costume) 9.00 28.00 65.00
64-1st Sunfire 6.60 20.00 46.00
66 Giant new story with orig vol X-Men (3/69), X-Men battle Hulk 5.00 15.00 35.00
67, 70, 72, 74, 75 pgs. 67-Begins begin (12/69), 9 month gap between #66 & 67), and #93 2.90 8.60 20.00
73, 77, 83, 83 on X-Men #135 (Spidey app.), 71-Last 15¢ issue 17.00
98 Neal X-Men beg (4/75); see Giant-Size X-Men 1st 1st app 33.00 98.00 230.00
99 Xavier w/Mark, jewelers pull-out ad 30.00 90.00 200.00
100 Death of Thunderbird 9.00 26.00 60.00
101-110 25 & 101 reprints exist 6.70 21.00 48.00
100 Gil-K-Men vs New X-Men 7.00 23.00 50.00
111-Phoenix origin concludes 5.70 17.00 40.00
102 107 102-Origin Storm 2.90 8.60 20.00
106 Byrne art begins in X-Men; see Marvel Team-Up #33 for 1st Byrne X-Men 6.00 18.00 42.00
109-1st Vindicator 4.90 15.00 34.00
110, 111 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120 1st app. Alpha Flight (cameo) 5.30 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128: 123-Spider-Man x-over 2.30 6.90 16.00
129-1st app. Kitty Pryde, Ingon Dane Phoenix saga 2.90 9.00 20.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00

1.5C 1.5B	2.00	5.00	12.00
137-Phoenix dies, double size	2.10	6.90	15.00
139-Wolverines new costume	3.20	11.40	26.00
140-Alpha Flight app. (also in #139)	3.00	10.30	24.00
141-intro Future X-Men: Proto Rachel (Phoenix)	5.90	11.60	27.00

X-MEN
Oct. 1991-Present (1.00-1.25, color)
Marvel Comics Group
1-11 (1.50, 52 pgs.) Four different covers (i: d) by Lee, Now team & Lee-c/a begins, ends #11 0.60 1.20 3.00
1 (3.95) Poncraz-ed. (cover ed.), double-gatefold-c, scarred stock 0.90 2.20 5.50
2, 3, 5, 7 1.00 2.00 5.00
4-Wolverine back to old yellow costume (1/92); same dates as Wolverine #50 1.00 2.00 5.00
6-Sabretooth-c/story; Thibert-i on 6-9 1.00 2.00 5.00
8-Gambit vs. Bishop-c/story 0.80 1.60 4.00
9-Wolverine vs. Ghost Rider 0.80 1.60 4.00
10-Return of Longshot 0.80 1.60 4.00
11-13 1-Last Lee-c/a; 12, 13-Thibert-c/a 0.40 0.80 2.00
11-Silver ink 2nd print, came w/X-Men board game 3.00 8.60 20.00
14-16 (3.50-d) Psylocke&Archangel w/trading card 0.40 0.80 2.00
17-24, 26-29, 31, 38, 39-Sabretooth app. 0.30 0.50 1.25
25-(2.50, 52 pgs.)-Gambit holocaust-a; Jubilee-c/story issue 0.70 1.80 4.50
25-30th anniversary issue, BBW c-w, Magneto in color & Magneto Holograph; no price on cover 2.60 10.70 25.00
25-Gold 4.30 12.90 30.00
30-(1.95)-Weds. reg. issue bound-in trading card sheet 0.80 1.60 4.00
32-35: 32-Begin 1.50-c; bound-in card sheet, 33-Gambit & Sabretooth-c & story 0.30 0.60 1.50
36,37 (2.95) Collection editions 0.60 1.20 3.00
38 4d (1.95) Deluxe ed. i on 4,2-4,5-Smith a 0.40 0.80 2.00
45 (1.95) anni. issue, gatefold-c 0.80 1.60 4.00
Annual 1 ('91, 2.25) Gen-c & flipbook 1.20 2.40 6.00
Annual 2 ('93, 2.95) Psylocke&Archangel team-up; cont. into Empyrean 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.65 1.30 3.00
"Jubilee" #1 0.20 0.40 1.00
Total Attractions ('94, 17.95) 4-c fx factor #52, X-Force #25, Uncanny X-Men #304 X-Men #25, Wolverine #75 and Excalibur #71 10.00
... Gen-zines, Man Kills ('8/94, 6.95) 1.00 2.00 5.00
... The Coming of Bishop-('93, 12.95) i/Uncanny X-Men #282-285, #287 2.60 13.00 100.110 100 Reg 1 50 c 104 -WK-Men #200 0.30 0.60 1.50

X-MEN ADVENTURES (TV)
Mar. 1992-Aug. 10, last 1994, V2#1 (Reprint (1.25 cover)
Marvel Comics
1 Based on the TV cartoon series 0.90 2.00 5.50
2-5 3-Magneto-c/story 0.30 1.60 4.00
6-10 6-Sabretooth-c/story, 7-Cable & Stryfe, 10-Archangel guest star 0.40 0.80 2.00
11-14 11-Cable-c/story 0.30 0.90 1.25
15-(1.75, 52 pgs.) 0.40 0.70 1.75

X-Force #46

V2#1 & 4-Bound-in trading card sheet	0.30	0.50	1.25
9-11, 9-Begin 1.50-c	0.30	0.60	1.50
V3#1-8 1-(3.95)	0.30	0.60	1.50
...Captive Hearts/Slave Island-('1995, 4.95) i/X-Men Adventures #6 & 8	1.00	2.00	5.00
...No wire 3, The Irresistible Force-The Man Island Saga (5.95, 10/94 TPB)-i/X-Men Adventures #9-12	1.00	3.00	6.00

X-MEN: ALPHA
1994 (3.95) cover
Marvel Comics
nn-Wraparound chromium cover 1.40 2.80 5.60
nn (49.95) Gold logo 7.00 14.00 30.00

X MEN/ALPHA FLIGHT
Dec. 1995-No. 2, Dec. 1995 (Mini-series)
Marvel Comics Group
1, 2 Paul Smith-a 0.80 1.60 4.00

X-MEN AND THE MICRONAUTS, THE
Jan. 1984-No. 4, April, 1984 (Mini-series)
Marvel Comics Group
1-4-Golden-c(slp) on all 0.30 0.60 1.50

X-MEN ARCHIVES
Jan. 1995-Present (2.25, color, Limited series)
Marvel Comics
1-3 Featuring Legion, Claremont-s, Sienkiewicz-a 0.50 0.90 2.25
4 Featuring Magneto-Claremont-s 0.50 0.90 2.25

X-MEN ARCHIVES FEATURING CAPTAIN BRITAIN
July 1995-Present (2.95, color, limited series)
Marvel Comics
1-3 Reprints earlier Capt. Britain stories 0.60 1.20 3.00

X-MEN CHRONICLES
Mar. 1995 (3.95, one-shot)
Marvel Comics
1 Wagner-c/a-c & Age Of Apocalypse 1.40 2.80 7.00
2 Age of Apoca-c/pin 1.00 2.00 5.00

X-MEN CLASSIC (Formerly Classic X-Men)
No. 46, Apr. 1990-Present (1.25/1.50)
Comics
46-69 71-78, 80-82.91, 96,98,99 0.30 0.50 1.25
70,79 90,97-1.75 52 pgs.) 90-c/a/1&6 0.40 0.70 1.75
100-110 100 Reg 1 50 c 104 -WK-Men #200 0.30 0.60 1.50

X-MEN CLASSICS
Dec. 1983-No. 3, Feb. 1984 (2.00, Baxter paper)
Marvel Comics Group
1-3 X-Men v by N. Adams 0.60 1.20 3.00

X-MEN OMEGA
June 1995 (3.95, one-shot)
Marvel
nn-End of Age of Apocalypse 1.00 2.00 5.00
nn (49.95)-Gold ed 10.00 20.00 50.00

X-MEN PRIME
July 1995 (4.95, color, 56 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00

X MEN RARITIES
1995 (5.95, one-shot, Mini-series)
Marvel Comics
nn-reprints 1.20 2.40 6.00

X MEN SPOTLIGHT ON...STARJAMMERS (See X-Men 1064)
1990-No. 2, 1990 (4.50, 52 pgs.)
Marvel Comics
1, 2 Starjammers 0.90 1.80 4.50

X-MEN SURVIVAL GUIDE TO THE MANSION
Aug. 1993 (1.95, one-shot)
Marvel Comics
1-Spiral bound 1.70 4.00 10.00

X-MEN: THE EARLY YEARS
May, 1994-Present (1.50, color)
Marvel Comics
1-16-r/X-Men #1-16 w/new-c 0.30 0.60 1.50
17-(2.50) r/X-Men #17, 18 0.50 .00 2.50

X-MEN: THE ULTRA COLLECTION
Dec. 1994-Apr. 1995 (2.95, die-cut trimmed edges)
Marvel Comics
1 5, All pgs. are story 3 Bererton gatefold-c of X Force 5 Wraparound gatefold-c w/ pull out poster 0.60 1.20 3.00

X MEN: THE WEDDING ALBUM
1994 (2.95, color, magazine-size)
Marvel Comics
1 Wedding of Scott Summers & Jean Grey 0.65 1.20 3.00

X-MEN 2099
Oct. 1993-Present (1.25-1.50, color)
Marvel Comics
1 (1.75)-Fold-c, Ron Lim/Adam Kubert-c/a 0.40 0.80 2.00
2 2nd printing (1.75) 0.40 0.70 1.75
3 Gatefold-c (1.95, 8000 made), sold thru Diamond for $19.40 3.00 8.60 20.00
4-7 1-r-c/alt. beg. in 3 Death of Tina 0.30 0.50 1.25
8-19 8-Beg. in 1.50-c bound-in trading card sheet 0.30 0.60 1.50
20-24 0.40 0.80 2.00
25-(2.50)-Double sized 0.50 1.00 2.50
Special 1 (4.95) 0.80 1.60 4.00

X-MEN UNLIMITED
1993-Present (3.95, color, 68 pgs.)
Marvel Comics
1 1.20 2.40 6.00
2,4-8, 2-Magneto story 0.80 1.60 4.00
3-Sabretooth-c/story 1.30 2.60 6.50

X-MEN VS. DRACULA
Dec. 1993 (1.75, color, 52 pgs.)
Marvel Comics
1 r/X-Men Annual #6; Austin-c/i 0.40 0.70 1.75

X-MEN VS. THE AVENGERS, THE
Apr. 1987-No. 4 Jan. 1988 (1.50, color, mini-series)
Marvel Comics Group
1 0.50 1.40 3.50
2-4 0.50 1.00 2.50

X MANOWAR
Feb. 1992 (Present (3.95/2.25, color)
Acclaim
1-Partial emb'g, Barry Smith-c/p) 2.90 9.00 20.00
2-Barry Smith-c/p) 2.00 6.00 14.00
3-Layton-c(i) 1.00 4.30 10.00
4-Tie ups, Shadowman (comics) 2.10 6.00 15.00
5, 6 & 8-Tim Vigil-c, last 1.95-c & Deluxe a(p) 0.90 2.30 5.50
7,8 3d by p-w/Jae C Mallet-c 1.20 3.00 7.00
9-13 12-1st app. Randy Calder 0.80 1.60 4.00
14, 15-Turok-c/stories 1.00 2.00 5.00
15-Variant, Hot Pink logo, available in Ultra Pro Rigid Game Sleeves Not to game anymore 1.20 4.00 10.00
16-24, 26-43: 20-Sexual Encounters issue 27-29-Turok app. 28-w/bound-in trading card 30-Year app. 1st app. of "new good guy" 33-Chaos Effect Digi-pt. 1, 35-w/Bonus #1 "Sneak-Peek" card 42-w/20 pg Birthquake Primer, 43-Turok-c/story 0.50 0.90 2.25
25-(3.50)-Comic is bound in w/Armorines #0 0.70 1.40 3.50
44-(2.50) Blair Sears-a, 45, 49, 50, 51-b 0.50 1.00 2.50
51-53, 51.52-Blair Sears-a/p/a 0.50 1.00 2.50
0 (8.95), 1 (5): Wraparound, w/embossed chromium-c by Joe Quesada, origin Solar app. 0.70 1.40 3.50
0-Gold variant-c 2.50 9.00 20.00
Remains on trade paperback (1993, 9.95)-Polybagged with copy of #1 0
Database #1 bonus 1.70 4.00 10.00
Yearbook 1 (4/95, 2.95) 0.60 1.20 3.00

XOMBI
Jan. 1994-Present (1.75, ot or)
DC Comics
0-(1/94, 1.95) Simonson c, i/Verri ink-c 0.40 0.80 2.00
1-13: 1-John Byrne-c 0.40 0.70 1.75
14 17-(2.50) 0.50 1.00 2.50

X-TERMINATORS
Oct. 1988-No. 4, Jan. 1989 (1.00, color, mini-series)
Marvel Comics
1 0.60 1.20 3.00

2	0.40	0.70	1.75
3,4	0.30	0.50	1.25

X-UNIVERSE
May, 1995. June, 1995 (3.50, color-stained covers)
Marvel Comics
1–2 — 1.00 — 2.00 — 5.00

YAKKY DOODLE & CHOPPER (tv)
Dec, 1962 (Hanna-Barbera)
Gold Key
1 — 6.70 — 20.00 — 40.00

YELLOW CLAW. (See Count-Sax Man-Thing #1-4)
Oct, 1956 to No. 4, Apr. 1957 (All 10¢ issues)
Atlas Comics (Merwil)
1 (Dr. Yen by Maneely — 50.00 — 150.00 — 500.00
2 Kirby-a — 40.00 — 120.00 — 400.00
3, 4 Kirby-a, 4-Torby/Severin-c — 35.00 — 105.00 — 350.00

YELLOW SUBMARINE
Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
59000-902 With pull-out poster — 25.00 — 75.00 — 175.00
Without poster — 7.00 — 21.00 — 50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr, 1992- No. 4, Feb, 1993 (1.95/2.50, go-or)
No. 0, June, 1994 (No #5?) Pennant (3.50, color, go-gaming series)
Image Comics
1-Contra no. 2 trading cards, Liefeld-c/a w all (1st Image cover); flip-book format — 1.30 — 3.30 — 8.00
1-2nd printing — 0.50 — 1.00 — 2.50
2-Lair-c, July 1992 mis-dat. 1st app. Shadowhawk, Prophet, Berzerkers, Kelly & Darkthorn; w/2 trading cards, flip bk — 1.00 — 2.00 — 5.00
2-2nd printing (1.95) — 0.40 — 0.80 — 2.00
3-(OCT-c, Aug.-Jst 1992 issue)-1st app. Supreme, Image-sup, w/2 trading cards, flip-book format, 1st app Shadowhawk — 0.50 — 1.00 — 2.50
0-(7/1993, 1.95) Contains 2 trading cards, two cover separations exist, green or beige box w/Image #0 on upper — 0.40 — 0.80 — 2.00
4,5-(4/1993) -2nd app. Rorsach's The Pit; Bloodsville app. — 0.50 — 1.00 — 2.50
6 (3.50, 52pgs)-Wraparound-c — 0.70 — 1.40 — 3.50
7-10: 7,8 Liefeld-c/pencils/Janson & Williamson-i; 9,10 Valentino-a(p)/story — 0.50 — 1.00 — 2.50
Battlezone 1 (7/94-c, 4/95) made, 1.95) Arsenal back; Liefeld-c(p) — 0.40 — 0.80 — 2.00
Battlezone 2 (7/94, 2.95) Wraparound-c — 0.60 — 1.20 — 3.00
Yearbook 1 (7/93, 2.50) Field and panel, 1st app. Tyrax & Kurion — 0.50 — 1.00 — 2.50

YOUNGBLOOD: STRIKEFILE
April, 1993-Present (1.95/2.50/2.95, color, began as mini-series)
Image Comics
1 Flip book w/Joe Lee-c/a & Liefeld-c/a + all 1st app. The Allies, Gideon & Glory (note #1 Gold ed.) — 0.40 — 0.80 — 2.00
2-4, 11-(2.50)-??-Polybagged w/trading card — 0.50 — 1.00 — 2.50
5-10-(2.95) 5-Liefeld-c(p) & B-51/1940 & 5-Platt-c — 0.60 — 1.20 — 3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner which are rewrite/Red Skull app. — 73.00 — 218.00 — 725.00
25-28, 25-Reuse-c/a — 51.00 — 153.00 — 510.00

YOUNG ZEN: CITY OF DEATH
Late 1994 (2.25, B&W)
Entity Comics
1 — 0.70 — 1.30 — 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No. 3, 1994 (2.95, B&W, limited series)
Entity Comics
1-(3.50)-Gold foil embossed logo; bagged w/chromium trading card by S Kirth — 0.70 — 1.40 — 3.50
2,3-Gold foil embossed logo — 0.60 — 1.20 — 3.00

ZATARRA
July, 1995-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1–4 — 0.40 — 0.80 — 2.00

ZEALOT
Aug 1995-Present (2.50, color)
Image Comics
1– — 0.50 — 1.00 — 2.50

ZEN INTERGALACTIC NINJA
1987, (1.75, B&W)
1,2-Copy-right: Stern and Cote — 1.00 — 2.00 — 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50, B&W)
Parody Press
1-w/flip story of Keen Intergalactic Chihuahua — 0.50 — 1.00 — 2.50

ZEN INTERGALACTIC NINJA (Entity)
No. 0, June-July, 1993-No. 3, 1994 (2.95, B&W)
0-Gold foil stamped-c, photo-c of Zen model — 0.60 — 1.20 — 3.00
1-3-Foil stamped-c — 0.60 — 1.20 — 3.00
0-(1993), 3 SDI...All New Color Special, chromium-c by Jae Lee — 0.70 — 1.40 — 3.50

COLOR
1994 Present (2.25, color)
1 (3.95) Chromium-c — 0.80 — 1.60 — 4.00
1 (2.25-c) — 0.50 — 0.90 — 2.25
0-(12.95) Newsstand, Joe Lee-c/a; ...All New Color Special #0 — 0.50 — 0.90 — 2.25
2-(2.50)-Flip-book format — 0.50 — 1.00 — 2.50
2-(3.50)-Flip-book format, polybagged w/chromium trading card — 0.70 — 1.40 — 3.50
3-5-(2.50) — 0.50 — 1.00 — 2.50
6-(2.95)?- — 0.60 — 1.20 — 3.00
...Yearbook? Hazardous Duty 1 ('95) — 0.60 — 1.20 — 3.00
...Ashcan – Tour of the Universe -(No price)-Flip cover

M LEGEND
1996 No. 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo, w/Defend the Earth — 0.60 — 1.20 — 3.00
SPRING SPECIAL(3.4)H
1994 (2.95, B&W)
1-Gold foil logo — 0.60 — 1.20 — 3.00
SPARQUEST
1994-Present (2.95, B&W)
1-2-Gold foil logo — 0.60 — 1.20 — 3.00
THE HUNTED
1993-No. 3, 1994 (2.95, B&W)
1-(2.95)-Newsstand edition; foil logo — 0.60 — 1.20 — 3.00
1-(3.50)-Polybagged w/chromium card by Sam Kieth, foil logo — 0.70 — 1.40 — 3.50
2, 3-(2.95)-Foil logo — 0.60 — 1.20 — 3.00

ZERO HOUR: CRISIS IN TIME
No. 4(#1), Sept, 1994-No. 0(#5), Oct, 1994 (1.50, color, limited series)
DC Comics
4(#1)-0(#5) — 0.30 — 0.60 — 1.50
"Ashcan"-(1994, free, B&W, 8 pgs.) — 0.10 — 0.20 — 0.50

ZERO ZERO
Mar 1995-Present (2.95, B&W)
Fantagraphics
1–3 -Anthology by Various — 0.80 — 1.60 — 4.00

ZORRO
Jan 1966- Mar 1968 (All photo-c)
Gold Key
1-Tuth-a — 10.00 — 20.00 — 50.00
2,4,5,7–9-Toth-a — 6.00 — 12.00 — 30.00
3,6-Toth-a — 8.00 — 16.00 — 25.00

ZORRO
May, 1993 Present (2.50, color)
Topps
0-(1/93, 1.00, 20 pgs.) — 0.20 — 0.40 — 1.00
1,4,6–8,10,11-1-Miller-c,10-Jerle Bell-c, 11-Jusko/Rawhide-c — 0.50 — 1.00 — 2.50
2-Lady Rawhide app (non-costume) — 1.00 — 2.00 — 5.00
3-1st app. Lady Rawhide — 2.00 — 4.00 — 10.00
5 Lady Rawhide app. — 1.00 — 2.00 — 5.00
9-(2.95)-Lady Rawhide-c & app. — 0.80 — 1.60 — 4.00

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Jamestown, New York
Chautauqua Comic Book Expo, Sunday, October 22, 10AM to 5PM
Holiday Inn, 150 West Fourth Street

Special guests: Buzz (**Vengeance of Vampirella**), Eddy Newell (**Black Lightning**), T&M Bierbaum (**Star Comics**, **Legionnaires**), Harvey Mercadocoazio (**Shi** #1, **Sonic the Hedgehog**). Door prizes & giveaways! Thousands of comics, toys, and non-sports cards. Admission: $4 (Kids under 6 free); Dealer space: $70 per table. For more info call Chautauqua Comics, (716) 484-9631

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MORE FUN COMICS	117 RICE LAKE SQUARE	WHEATON	IL	60187	708-668-1350
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BOOKS, COMICS & THINGS	2212 MAPLE CREST RD	FT WAYNE	IN	46815	219-749-4045
BLUE MOON COMICS & GAMES	8336 W 10TH ST #E	INDIANAPOLIS	IN	46234	317-271-1479
DRAGONS LAIR	4033 S MICHIGAN	SOUTH BEND	IN	46614	219-291-5507
KANSAS					
PRAIRIE DOG COMICS	7130 W MAPLE STE 240	WICHITA	KS	67209	316-942-3456
THE GREAT ESCAPE	2433 BARDSTOWN RD	LOUISVILLE	KY	40205	502-456-2216
LOUISIANA					
PAPER HEROES I	3516 RYAN ST	LAKE CHARLES	LA	70605	318-478-2143
MORE FUN COMICS, INC	8200 OAK ST	NEW ORLEANS	LA	70118	504-865-1800
MARYLAND					
GEPPI'S COMIC WORLD - HARBORPLACE	301 LIGHT ST	BALTIMORE	MD	21202	410-547-0910
GEPPI'S COMIC WORLD - SECURITY MALL	1722 N ROLLING RD	BALTIMORE	MD	21244	410-298-1758
ALTERNATE WORLDS	72 CRANBROOK RD	COCKEYSVILLE	MD	21030	410-666-3290
GEPPI'S COMIC WORLD-SILVER SPRING	8317 FENTON ST	SILVER SPRING	MD	20910	301-588-2546
BARBARIAN BOOK SHOP	112345 GRANDVIEW AVE	WHEATON	MD	20902	301-946-4184
MASSACHUSETTS					
NEWBURY COMICS	332 NEWBURY ST	BOSTON	MA	02115	617-236-4930
NEW ENGLAND COMICS	1511 HANCOCK ST	QUINCY	MA	02169	617-770-1848
DON'T CALL 'EM FUNNYBOOKS	1138 B MEMORIAL DR	WEST SPRINGFIELD	MA	1585	413-785-5227
MICHIGAN					
CLASSIC MOVIE & COMIC CENTER	19047 MIDDLEBELT RD	LIVONIA	MI	48152	810-476-1255
COMICS ARCHIVES INC.	25650 PLYMOUTH RD	REDFORD	MI	48239	313-937-8860
GALAXY COMICS	3085 BAY PLAZA	SAGINAW	MI	48702	517-799-6334
MISSOURI					
THE FANTASY SHOP	7525 N LINDBERGH	HAZELWOOD	MO	63042	314-831-5211
THE FANTASY SHOP	203 N KIRKWOOD	KIRKWOOD	MO	630122	314-965-3231
DARK TOWER	426 MID RIVERS MALL DR	ST PETERS	MO	63376	314-279-2984
NEBRASKA					
COSMIC COMICS, INC.	200 N 66TH ST, STE 208A	LINCOLN	NE	68505	402-467-2727
DRAGON'S LAIR #1	8316 BLONDO ST	OMAHA	NE	68134	402-399-9141
NEVADA					
SILVER CACTUS COMICS	729 N NELLIS BLVD	LAS VEGAS	NV	89110	702-438-4408

NEW HAMPSHIRE					
THE COMIC STORE	300 MAIN ST	NASHUA	NH	03060	603-881-4855
CHRIS' COMIC & CARDS	522 SOUTH BROADWAY	SALEM	NH	03079	603-474-2283
NEW JERSEY					
STEVE'S COMIC RELIEF	12 HERITAGE SQUARE	DELRAN	NJ	08075	609-461-1770
STEVE'S COMIC RELIEF	1655 OAK TREE RD	EDISON	NJ	08820	908-494-2343
STEVE'S COMIC RELIEF	165 MERCER MALL	LAWRENCEVILLE	NJ	08648	609-452-7548
STEVE'S COMIC RELIEF	1362 HOOPER AVE	TOMS RIVER	NJ	08753	908-244-5003
COMICS PLUS	HWY 35 & SUNSET AVE	WANAMASSA	NJ	07712	908-922-3308
NEW YORK					
DIAMOND COLLECTIBLES, INC.	42-07 31ST AVENUE	ASTORIA	NY	11103	718-278-1292
STRIKE ZONE	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
TIME WARP	1274 PENINSULA BLVD	HEWLETT	NY	11557	516-295-1431
NANUET VIDEO	426 NANUET MALL SOUTH	NANUET	NY	10954	914-623-6600
COMIC ART GALLERY	163 BLEEKER ST	NEW YORK	NY	10012	212-777-2770
IT'S ANOTHER HIT	131 W 33RD ST	NEW YORK	NY	10001	212-564-4111
JIM HANLEY'S UNIVERSE	126 WEST 32ND ST	NEW YORK	NY	10001	212-268-7088
JIM HANLEY'S UNIVERSE	166 CHAMBERS ST	NEW YORK	NY	10007	212-349-2930
PAYLESS COLLECTIBLES, INC.	180 BROADWAY 2ND FL	NEW YORK	NY	10038	212-267-5150
L&S COMIX	1379 JERUSALEM AVE	NORTH MERRICK	NY	11566	516-489-9636
FANTASTIC PLANET	24 OAK ST	PLATTSBURGH	NY	12901	518-563-2946
COMICS ETC.	274 NORTH GOODMAN ST	ROCHESTER	NY	14607	716-473-7150
EMPIRE® COMICS I	375 STONE RD	ROCHESTER	NY	14616	716-663-6877
EMPIRE® COMICS II	1176 MOUNT HOPE AVE	ROCHESTER	NY	14620	716-442-0371
ONE IF BY CARDS, TWO IF BY COMICS	1107 CENTRAL PARK AVE	SCARSDALE	NY	10583	914-725-2225
JIM HANLEY'S UNIVERSE	350 NEW DORP LANE	STATEN ISLAND	NY	10306	718-351-6299
TWILIGHT BOOK & GAME EMPORIUM	1401 NORTH SALINA ST	SYRACUSE	NY	13208	315-471-3139
NORTH CAROLINA					
BUG-EYE'S CARDS & COMIX	905-B PATTON AVE	ASHEVILLE	NC	28806	704-252-6474
HEROES AREN'T HARD TO FIND	CENTRAL AVE & THE PLAZA	CHARLOTTE	NC	28205	704-375-7462
BALLISTIC COMICS	892 US HWY 29 N	CONCORD	NC	28027	704-782-5309
BLUE RIDGE COMICS	SHOP 209- SMILEY'S FLEA MARKET	FLETCHER	NC	28732	704-687-2743
HEROES ARE HERE	208 S BERKELEY BLVD	GOLDSBORO	NC	27534	919-751-3131
SPIDER'S WEB COMICS	PO BOX 748	GRAHAM	NC	27253	910-869-2861
ACME COMICS #1	1808 SPRING GARDEN ST	GREENSBORO	NC	27403	910-655-0217
DADDY JIM'S	237 MONTLIEU AVE	HIGH POINT	NC	27262	910-889-9945
CAPITOL COMICS OF RALEIGH	3027A HILLSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
HEROES AREN'T HARD TO FIND	3234 SILAS CREEK PKWY	WINSTON-SALEM	NC	27103	919-765-4370
OHIO					
THE COMIC CONNECTION	1874 TAMRACK CIRCLE S	COLUMBUS	OH	43229	614-848-8161
JC'S COMIC SHOP	5239 HILL AVENUE	TOLEDO	OH	43615	419-531-6097
OKLAHOMA					
NEW WORLD COMICS	6219 N MERIDIAN	OKLAHOMA CITY	OK	73112	405-721-7634
OREGON					
NOSTALGIA COLLECTIBLES	527 WILLAMETTE ST	EUGENE	OR	97401	503-484-9202
EXCALIBUR BOOKS AND COMICS #1	2444 SE HAWTHORNE BLVD	PORTLAND	OR	97214	503-231-7351
HEROES HAVEN	627 SE JACKSON ST	ROSEBURG	OR	97470	503-673-5004
GATEWAY COMIC & SPORTSCARD	3000 GATEWAY #534	SPRINGFIELD	OR	97477	503-726-5153
PENNSYLVANIA					
CAP'S COMIC CAVALCADE	1894 CATASAUQUA RD	ALLENTOWN	PA	18103	610-264-5540
STEVE'S COMIC RELIEF	4153 WOERNER AVE	LEVITTOWN	PA	19057	215-945-7954
FAT JACK'S COMICRYPT	2006 SANSOM ST	PHILADELPHIA	PA	19103	215-963-0788
EIDE'S ENTERTAINMENT	1111 PENN AVE	PITTSBURGH	PA	15222	412-261-0900
COMIC STOP- LEGENDS	2600 PLYMOUTH MEETING MALL	PLYMOUTH MEETING	PA	19462	610-828-5848
COMIC CASTLE INC.	17 W FOURTH ST	WILLIAMSPORT	PA	17701	717-322-8763

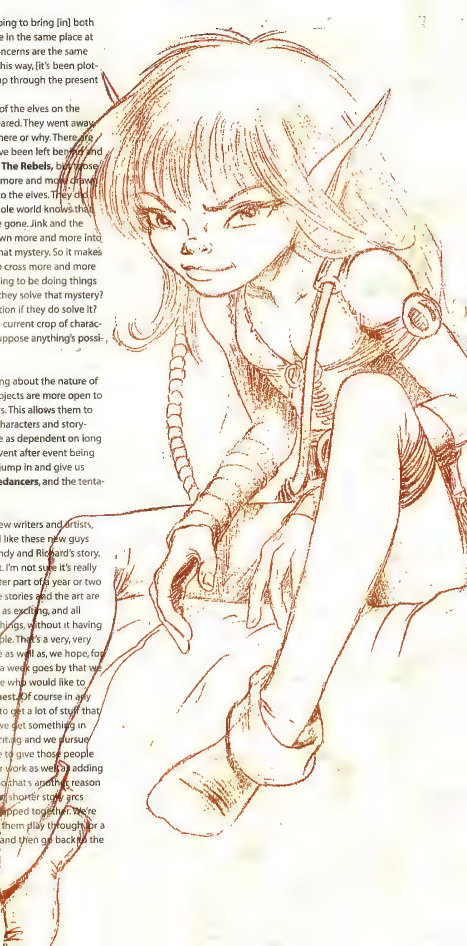
RHODE ISLAND					
ENTERPRISE COLLECTIBLES	873 WATERMAN AVE	E PROVIDENCE	RI	02914	401-435-5818
SOUTH CAROLINA					
HEROES AREN'T HARD TO FIND	1415-A LAURENS RD	GREENVILLE	SC	29607	803-235-3488
DAVE'S COMICS & CARDS	2349-05 CHERRY RD	ROCK HILL	SC	29732	803-324-2447
HEROES AREN'T HARD TO FIND	W.O. EZELL BLVD	SPARTANBURG	SC	29301	803-574-1713
TENNESSEE					
AMERICAN COMICS & CARDS	6828 SHALLOWFORD RD	CHATTANOOGA	TN	37421	615-490-0501
COLLECTOR'S CHOICE	3405 KEITH ST	CLEVELAND	TN	37311	615-472-6649
TEXAS					
AUSTIN BOOKS	5002 NORTH LAMAR	AUSTIN	TX	78751	512-454-4197
AWESOME CARDS & COMICS	8258 ABRAMS ROAD	DALLAS	TX	75231	214-341-7033
BEDROCK CITY COMIC CO	6521 WESTHEIMER	HOUSTON	TX	77057	713-780-0675
HAMPS SUPPLY	9727 TANNER RD	HOUSTON	TX	77041	713-690-0452
HEROES & FANTASIES	7103 BLANCO RD	SAN ANTONIO	TX	78216	210-340-0074
HEROES & FANTASIES	6856 INGRAM RD	SAN ANTONIO	TX	78238	210-522-9063
UTAH					
COMICS UTAH	258 E 100 SOUTH	SALT LAKE CITY	UT	84111	801-328-3300
COMICS UTAH	2250 WEST 5400 SOUTH	SALT LAKE CITY	UT	84118	801-966-8581
VIRGINIA					
GEPPY'S COMIC WORLD-CRYSTAL CITY	1606 CRYSTAL SQUARE ARCADE	ARLINGTON	VA	22202	703-413-0618
FANTASIA COMICS	1691 SEMINOLE TRAIL	CHARLOTTESVILLE	VA	22901	804-974-7512
HALF TIME CARDS & COMICS	1814-H TODDS LANE	HAMPTON	VA	23666	804-838-3155
THORE COMICS	3514 OAKLAWN BLVD	HOPEWELL	VA	23860	804-458-9561
RICHMOND COMIX	8517 MIDLOTHIAN TPKE	RICHMOND	VA	23235	804-330-3460
B&D COMIC SHOP	802 ELM AVE SW	ROANOKE	VA	24016	703-342-6642
THE TRILOGY SHOP	5773 PRINCESS ANNE RD	VIRGINA BEACH	VA	23462	804-490-2205
WASHINGTON					
O'LEARY'S BOOKS	3828 100TH ST SW	TACOMA	WA	98499	206-588-2503
WYOMING					
COMIC QUEST	1418 LOGAN AVE	CHEYENNE	WY	82001	307-637-2843
INTERNATIONAL					
GLOBAL COMICS	83A ARGYLE ST	PARRAMATTA N.S.W.	AUSTRALIA		011-02-891-1848
ADELAIDE COMICS CENTRE	SHOP 7 JOHN MARTINS PLAZA	SOUTH AUS	AUSTRALIA	5000	618-223-5593
ANOTHER DIMENSION I	324-10 ST NW	CALGARY	ALBERTA	T2N 1V8 CAN	403-283-7078
PHOENIX COMICS	2523-A 17TH AVE SW	CALGARY	ALBERTA	T3E 0A2 CAN	403-246-1706
WARP 1 COMICS & GAMES	10320 81ST AVE	EDMONTON	ALBERTA	T6E 1X2 CAN	403-433-7119
GOLDEN AGE COLLECTIBLES	830 GRANVILLE ST	VANCOUVER	BC	V6Z 1K3 CAN	604-683-2819
BOOKFAIR	376 PORTAGE AVE	WINNIPEG	MAN	R3C 0C5 CAN	204-957-0142
STYX COMIC SERVICE	1858 ARLINGTON	WINNIPEG	MAN	R2X 1W6 CAN	204-586-8547
STYX COMIC SERVICE	1693 CORYDON	WINNIPEG	MAN	R3N 0J9 CAN	204-586-8547
B.A.'S COMICS & NOSTALGIA	121 OXFORD ST EAST	LONDON	ONT	N6A 1T4 CAN	519-439-9636
PENDRAGON COMICS	1107 LORNE PARK RD	MISSISSAUGA	ONT	CANADA	905-278-8625
UNICORN COMICS, INC	438 KING ST W	OSHAWA	ONT	L1J 2K9 CAN	905-723-7212
WYLD STAR	53 KING ST EAST	OSHAWA	ONT	L1H 6W2 CAN	905-728-4911
EMERALD COMICS	1431 KINGSTON RD	SCARBOROUGH	ONT	M1N 1R4 CAN	416-694-3211
1,000,000 COMIX	5138 YONGE ST	TORONTO	ONT	M4Y 1Y3 CAN	416-944-3016
PENDRAGON COMICS	3759 LANSDOWNE BLVD W	TORONTO	ONT	M8W 1R1 CAN	416-253-6974
CONNECTION M.D.	1539 VAN HORNE AVE	MONTREAL	QC	H2V 1L4 CAN	514-948-2627
LIBRAIRIE ASTRO	1844 STE-CATHERINE W	MONTREAL	QUEBEC	H3H 1M1 CAN	514-932-1139
LA BORSA DEL FUMETTO	VIA LECCO 16	MILANO	ITALY	20124	011-39-220388
COMIC QUEST	30 BAGUIO ST	ALABANG HILLS	PHILIPPINES		011-63-2633-6901
C.A.T.S. COLLECTIBLES	711 CAMBA ST, RM 303	BINONDO, MANILA	PHILIPPINES		011-63-2241-8036
MATOS' STAMP & COIN CENTER	109 RUIZ GANDIA	ARECIBO	PR	00613	809-878-8115
A TIME TO PLAY	G36 VILLA CAPARRA	GUAYNABO	PR	00965	809-754-3286
FANTASY HOUSE	66 CALLE DR BASORA NORTE	MAYAGUEZ	PR	00680	809-265-1970

developing stories now that are going to bring [in] both Jink and Rebel, since they really are in the same place at the same time and a lot of their concerns are the same and a lot of their … Let me put it this way, [it's been plotted] between the time of **Shards** up through the present and into the future.

Something happened to most of the elves on the world of two moons. They disappeared. They went away, nobody knows when or how or where or why. There are tantalizing clues and hints that have been left behind and readers have seen this in **Jink** and **The Rebels,** but those characters are finding themselves more and more drawn into the mystery what happened to the elves. They did exist. They're not figments. The whole world knows that they once existed and now they're gone. Jink and the Rebels are finding themselves drawn more and more into that mystery and the solution of that mystery. So it makes sense that their paths are going to cross more and more frequently and, in fact, they are going to be doing things together in upcoming stories. Do they solve that mystery? It's possible. Will they like the solution if they do solve it? It's possible. Will we see any of the current crop of characters in the world of the future? I suppose anything's possible.

Steve: I'd like to mention something about the nature of some of new projects. The new projects are more open to outside creators, artists, and writers. This allows them to show what they can do with our characters and storylines. They're not going to be quite as dependent on long stories … Event after event after event after event being connected. People will be able to jump in and give us their take on **Rogue's Curse**, **Wavedancers**, and the tentative new title **Wild Hunt**.

Richard: When we began using new writers and artists, there was the feeling that, well… I like these new guys but it's not Wendy's, or it's not Wendy and Richard's story. So I don't know how I feel about it. I'm not sure it's really **Elfquest**, and it's taken us the better part of a year or two to demonstrate to people that the stories and the art are just as good, just as involving just as exciting, and all those other bright and beautiful things, without it having to be artwork by Wendy, for example. That's a very, very exciting thing for us to experience as well as, we hope, for the readers, and there's really not a week goes by that we don't get submissions from people who would like to write or draw something for Elfquest. Of course in any submission process, you're going to get a lot of stuff that you can't use, but every so often we get something in here that's very intriguing and exciting and we pursue that. And we would like to be able to give those people the opportunity to showcase their work as well as adding to the overall **Elfquest** storyline. So that's another reason why we're going in the direction of shorter story arcs. Nothing's going to seem like it's stapled together. We're going to have the flexibility to let them play through for a little bit for a couple/three issues and then go back to the regular art team. ■



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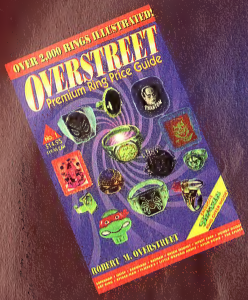

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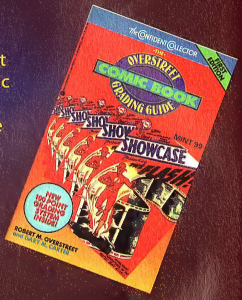


CONTEST WINNERS

OVERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #1.

BADROCK SERIAL CONTEST

GRAND PRIZE WINNER

DAN FERGUSON
BEDFORD, TX

2 FIRST PRIZE WINNERS

KEN EHMPKE
PARK FOREST, IL

JENNIFER MCCRACKEN
AUGUSTA, GA

RAZOR CONTEST

5 GRAND PRIZE WINNERS

NICK UGOLIK
MERIDEN, CT

MICHAEL GOENS
INDIANAPOLIS, IN

BRIAN WHITMAN
MORAINE, OH

DANNY PADEN
FREMONT, CA

JOEY PUN
VANCOUVER, B.C. CANADA

WILDC.A.T.S. CONTEST

GRAND PRIZE WINNER

SHANE SPRUELL
MONROE, LA

9 FIRST PRIZE WINNERS

MARK EATON
POWAY, CA

STEPHANIE SABLAN
SAN DIEGO, CA

JAY SENTER
VICTORVILLE, CA

CHARLES SIDILEAU
WORCESTER, MA

MICHAEL WIVIOTT
MILWAUKEE, WI

ANDREW SCELSO
BERLIN, NJ

BRAD BEZANKER
ELLSWORTH, ME

DANIEL JERSEY
CALHOUN, GA

RODNEY LO
SEATTLE, WA

sometimes that's all you need. Well, that's all this trio needs. There's a 2-string basitar, a 3-string guitbass, and no-string drums. Aside from the guitar-gimmick (which I've bought into with as much gusto as if it was a Double-Decker Taco from Taco Bell) this album is chock full o' catchy lil' pop ditties that are quite deceptive. At first, the lyrics are reminiscent of Jonathan Richmond's simplistic songs for kids. However, these songs are filled with not-so-subtle double entendres and quite subtle metaphors. In "Body," a seemingly innocent song to a salamander/frog/lizard respectively, the lines "I can't get your body/Out of my mind" just don't seem to be sung to amphibians and reptiles. But The Presidents are considerably more than just clever lyrics. The music grabs your body and shakes and sways it until the 13 tracks have run their course. They know their way around a hook, a riff, well, they know their way around a song. Radio friendly songs like "Lump" and "Naked and Famous" just never seem to get old, no matter how many times you hear them (and believe me, I've tested that statement—the local radio station here has just discovered "Lump" and are, as radio stations do, intent on playing the hell out of it). This album even comes complete with a cover of the MC5's "Kick Out the Jams." So, on "Where Not Gonna Make It," when they sing "We're not gonna make it/'Cause we don't have the talent/And we don't have the time/And we don't have the patience/And we don't know how to rhyme," don't believe it, it's a lie. Wait, would a President of the United States of America lie?

—Benn Ray

RANCID
...And Out Come the Wolves
Epitaph

Punk Rock has gone in and out of the public view several times in the past 20 years or so, but never has "punk rock" been as acceptable in the mainstream as it is today. From the last few years of high school to present day, punk rock was my meat and potatoes, my peanut butter and jelly—I dug it, still do. But in the past couple of years, with the growing popularity of rebellion and the like, how much of that music you hear on your local "alternative" station really defines what "punk" is or was. Very little. Except for bands like Rancid. Rancid brings me back to the old days: boots, destruction, leather jackets, funny hair, standing up for your beliefs and individuality—the stuff that made life worth living. They, in my opinion, are true "punks," and they make some fine sounding music. This album doesn't have the same intensity that their last couple of albums had, in some cases they go a little softer than one would expect. But even the softer, gentler side of Rancid carries the angst, anger, and power of punk rock. Rancid also return to their roots (a couple of the boys used to play in Operation Ivy) for the ska-punk tooling of such songs as "Time Bomb" (your local "alternative" station is probably over-playing it as you read this), and it works as well, if not better, than it did before. I have high hopes for these guys, they have a lot to live up to, and they're doing it in their own style.

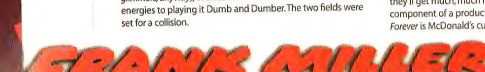
- Joseph P. Rybandt

Copy Editor Benn Ray is the author of the autobiography, ***Stayin' Hip with the Kids: My Rise to Power*** *(HarperCollins). Pricing Editor Joseph P. Rybandt is the author of numerous ransom notes.*

SWIMMIN' POOLS, MOVIE STARS: Part One

Here's a quick quiz. Name three comic book titles that have not been optioned to a movie studio. Stumped? Don't feel too badly about that. Hollywood's done gone comic book happy these days. An option offer is on the table the minute you dream up a title for your book.

On the face of it, this looks to be a natural fit. Over the past decade or so, comics have shown signs of getting smarter (well, *glimmers*, anyway), even as movie makers have devoted their energies to playing it Dumb and Dumber. The two fields were set for a collision.



On the face of it, this looks to be good news. The movie business has a gigantic audience, massive publicity, and inconceivable amounts of cash. The conventional wisdom in the world of comics seems to be that Hollywood's going to raise our public profile, send our sales soaring, and make us all rich and famous. And respectable. The mood at this year's San Diego Convention resembled that of a few years back, during the height of the speculator craze, when folks thought our future was secure and we'd be billionaires if we dropped this silly business of telling stories and turned ourself into an ersatz Franklin Mint.

That particular bout, of course, cost us dearly. The industry charged in the wrong direction like a herd of horny brontosaurs, and didn't stop until we were well into the inevitable, much-predicted but completely ignored, crash that followed the false boom of the early nineties. Now, as it was then, it's wise to at least take a hard look at the conventional wisdom, and to consider what's really waiting for us down this Yellow Brick Road that looks so pretty to us right now. Certain questions need to be asked.

■ **What does Hollywood want from us?**

Ideas, obviously. They're a tad short on ideas themselves. Like a fish in a sauna is short on water, they're short on ideas. And you can't make even a bad movie, let alone a good one, without some sort of central concept. But Hollywood has an immense pool of talent. Why should they need our tiny field? Well, to answer that you have to become familiar with what movie people laughingly refer to as the 'development process'. Like many other specimens of movie jargon, such as "green light," "polish," "script doctor," "structure," "vision," and the always-unintentionally-hilarious "genius," the term 'development process' usually means the dead opposite of what it sounds like.

Here's how it works. An idea, in the form of a story or drafted screenplay, is submitted. It is then handed to "readers," film students and wannabe directors, some of whom are actually old enough not to need training wheels on their bicycle. The "readers" then produce "coverage," a brief recap and mini-review of the submission. Kind of like a combination of catalogue solicitation copy and a ten-second TV movie review. This "coverage" is what is actually read by the people who make the decisions. Maybe. Between cellular phone calls and watching dailies and holding meetings, all three of which activities can be and are performed at the same time. Maybe, the "coverage" will be read by somebody who counts. Your submission will not.

Interminable meetings follow, with dozens of experts, some of whom actually are old enough to shave, suggesting changes, called "notes," by the hundreds, many of which often turn the entire concept on its head. This "process" is so maddening and destructive that screenwriters, producers, and even studio executives routinely joke about it. It is also immensely expensive, since the Writer's Guild guarantees that every rewrite, every new story "treatment," be paid for handsomely. This is only one of the many wasteful reasons movies cost so much to make, indeed, it's one of the smallest reasons, but it is one of them. Given that the result of all this, the movie itself, is so frequently something unwatchable, is it any wonder that Hollywood would look to an energetic, spontaneous story form like ours? Especially considering so much of the "development process" has been completed for them *at no cost*. All they have to do is toss a few pennies our way to secure an option, and make a bunch of promises, and they've got the basis for a movie.

They'll get a movie, and, if their low-risk gamble pays off, they'll get much, much more. Comic book movies are only one component of a product line that's as long as your arm. *Batman Forever* is McDonald's cups, action figures, T-shirts, toy cars, video games, a movie, interactive computer games, carnival rides, and Lord only knows what else. And you can bet the studio controls those rights. In perpetuity. There's language in those movie contracts that' d make an attorney for Marvel comics blush. All this they get for a pittance. Comic book cartoonists are to Hollywood what illegal immigrants are to California: a source of cheap labor.

■ **What will Hollywood give us?**

There is nothing to support the assumption that turning comics into movies makes more people want to read comics. It's a one-way street, and the traffic ain't coming our way. A *Batman* movie, or a *Judge Dredd* movie, sells movie tickets and toys, not comic books. We must understand that, to Hollywood, and, in fact, to the rest of the entertainment world, the words "comic book" refer to a *genre*, not to an artform. *Die Hard* and *True Lies* are called "comic book movies." There aren't too awfully many reports of newfound customers invading comic book shops looking for *Die Hard* comics. Even the movies that got Hollywood to come courting us, the *Batman* series, with its slumming stars playing goofy villains and its deliberate self-mockery, owes less to any comic book than it does to the old TV show. Sure, they dressed it up spooky after they got a look at **The Dark Knight Returns**, but Jack Nicholson was playing Cesare Romero, not the Joker, and surely Jim Carrey didn't need any comic books to help him reinterpret Frank Gorshin's Riddler. The *Batman* movies are pop culture kitch, nostalgia for a goofy old TV show. That this TV show was based on comic books likely gives DC Comics a financial shot in the arm, but it's not going to change public perception of what comic books are.

It's delusional to think that millions of movie-goers will be turned on to comic books. Delusional, simply because reading a comic book is much harder work than watching a movie. *Ya gotta read 'em*. Sadly, that alone is reason enough to scare off most Americans. Barring any shocking and sudden rise in literacy nationwide, comics, like prose books, will never again be a mass medium, not in the broad sense that movies, TV, and video games are. We *will* expand our reader base, the more we write and draw stuff worth reading and exactly to the extent that we do so, but we ain't never gonna pull in the monster crowds that movies do. Does **Superman** sell in the millions? Does **Batman**? Does **The Mask**? No. And those were hits!

It's delusional. But every single time there's a new comic book movie, our industry expects it to be our Big Moment of Sudden Acceptance by the Outside World. And what happens? We sell a few T-shirts, a few toys, and things go back to the way they were. How many times do we have to repeat this song-and-dance before we realize we aren't even the opening act?

■ **And what will Hollywood take away from us?**

That, and more, next issue. ■

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